THE NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

VOL. XVIII., No. 457. NEW YORK: SATURDAY, OCTOBER 1, 1887. PRICE TEN CENTS.

NYM CRINKLE'S FEUILLETON

Bronson Howard's Henrietta a Comedy Straight — Situations that Suggest Rather than Demonstrate, that Grow Out of Sentiment, Not Grouping—Mr. Crane's Reminiscence of the Elder Vanderbilt—Mr. Robson's Placid Emptiness of Heroism—The Physical and Psychical Danger of the Mad Pursuit of Wealth — Lytton's Head — The Lightning Failure of Mark Twain's Play.

The critical bells are ringing merrily over Bronson Howard's Henrietta. Comedy pure and simple is such a rare thing for America, and The Henrietta is comedy straight.

I now think that Howard wrote Met by Chance as a composer writes discords, before he introduces his harmony, merely to heighten the effect. A great range of talent has Howard, to sweep the valley of inanity and reach the mountain peak of cleverness with the same pen.

The Henrietta is clever, not great. It sparkles but does not burn. It is smart; it isn't immortal. It doesn't quite touch us on the heart side. It only tickles us on the bright side. It kept the audience in a continuous good humor. Its pat lines drew a running fire of laughter and applause. The pathos of a dying son didn't move an eyelid.

All the same, The Henrietta is comedy straight. It doesn't depend on horseplay. It doesn't turn on bedroom doors; it doesn't wring a laugh from adultery or extract a plaudit for vice. It proffers living, moving human characters in the allowable exaggeration of fancy, and it presents these contemporaneous types in such recognizible shape that there is no mistaking the weaknesses and foibles they carry with them.

Mr. Howard's work bears many hammer-marks. I should say he was a patient, laborious worker, who took a long time to mature and fashion and polish. There is a synthesis in his work that betrays thought and care in adjustment. He has no flashes of genius, but he has continuous sparks of methodical talent. He gets hold of an idea and he works at it till it comes out rounded and satisfactory. His effects are all minute effects, beautifully arranged. Notice the death-watch tick of the electrical machine as young Vanalstyne lies there dead. His situations are suggestive rather than demonstrative. Notice the end of the first act, where the curtain falls upon the paternal act of giving his son a cheque for $50,000. There are no outbursts, no emotion, no tableaux As the astonished young people start toward him he simply says: "Not another cent. I'll turn the young pauper adrift on the world."

This takes the thing out of the stage manager's hands and puts it in the author's hands. It is the sentiment and not the grouping that makes the situation. And this is comedy.

I suppose you noticed in this new test how much better Mr. Crane was than Mr. Robson. It is true he had a better role, but Mr Robson won all, or nearly all, his encomiums by a quaintness of personality that he is evidently not responsible for and that has stuck to him in every role from Captain Crosstree to the Dromio, and not by his depth of feeling, or his power of expressing it correctly. There is nobody that I know of on the stage who can do so much by doing nothing. Robson in any role will look vacuously at the audience, speak with a strained deliberation, and get a round of applause for it.

He does that over and over in The Henrietta. He makes love to Agnes with a halting inanity that is inimitable. He accepts the guilt of his brother without even a gesture, let alone a pang. He assumes the placid emptiness of heroism as if heroism were a vacuum. He blows forty thousand dollars into the general whirlpool without the expenditure of a thought. But all this he does with a most unique woodenness that wrenches the risibilities. He preserves in all his best work a helpless aspect and a school-boy utterance that make him the most distinct personage on the stage.

Mr. Crane, on the other hand, is mobile, emotional, unctuous and fluent. He gives us in Nicholas Vanalstyne a distinct and allowable reminiscence of the elder Vanderbilt. He doesn't do it by make-up, but by mentality. He shows us, for the first time, the double nature of a big-headed man and a hard-hearted man, crushing thousands with one hand and feeding canaries or blessing Agnes with the other. Bubbling over with organic humor at one moment and methodically robbing his best friend on the most honorable business basis the next.

Nothing delights his soul so much as to get the bulge on the woman he loves; on his own daughter, on his rival in love and his rival in business; but under all his methods he is ready to melt at the first touch of genuine sentiment.

To present this character acceptably with all his contradictions, so that an audience can recognize, not only the bull but the man, is no small undertaking, and it must be said of Mr. Crane's attempt that it was instantly and continuously successful.

But, after all, the merit of this comedy—and mark you, this is a great merit—does not reside in the strength or sharpness of any particular character, but in the equable distribution of strength and sharpness. Nearly every personage is distinct with what Barrymore calls the charm of "differentiation."

When you go to see the play, remark Mr. Flint. Here is a cold, merciless honesty of business that is admirably drawn with a few touches and admirably played. Mr. Flint stands out on this canvas with a new individuality. But remark Lord Trelawny. His is a very small part. It is, however, very distinct. It isn't exactly like anything else, is it? It is vacuity pushed to apotheosis.

Generally our playwrights make all the characters talk the playwright. In this case Mr. Howard has succeeded in lifting himself out of his own trammels. His characters talk themselves, and in the case of Lord Trelawny it is done with the smallest amount of speech

Where there is so much care bestowed upon a play and so many persons come prominently forward to claim applause, I am reminded of Tom Hood's summary way of disposing of a piece. He once said in a similar case: "Every hit was a history and every miss a mystery."

I suppose Mr. Howard wanted to point a moral while adorning this tale, and the moral is the danger both physical and psychical of the mad pursuit of wealth. It is pleasantly put and it is timely, but we cannot help observing that while young Vanalstyne sinks under the weight, old Vanalstyne gets fat under it.

There is a great deal of good-natured satire in The Henrietta, and considerable wit, with a touch of burlesque. The old Bull represents the satire, Mrs. Opdyke represents the wit, and the fashionable preacher represents the burlesque.

It is a long time since the Union Square drew a fashionable and critical audience to decide upon the merits of a legitimate comedy, and the scene on Monday night recalled some of the old triumphs at this house.

There wasn't a first-nighter in the parquet that did not know at the end of the first act that the piece was a go. First acts in plays that depend upon situation sometimes deceive everybody. First acts in plays that depend upon comedy hardly ever do.

There was a pleasant buzz of congratulation in the house. Everybody was mentally shaking hands with everybody else, and J. M Hill sat on the centre aisle shaking hands with himself.

The next morning he had wet cloths on his wrist, and Crane wore them on his temples.

I see that Genevieve Lytton is to appear at the Madison Square Theatre in Harry Lee's play, Angela.

I saw Lytton on the first night of Langtry at the Fifth Avenue Theatre A connoisseur called my attention to her sitting there in the parquet without a hat on. "If I had any influence with that woman," he said, "I would never permit her to wear a bonnet."

Having said this he went away, but I then saw that Lytton's beautiful head had resumed its natural Greek lines, which it lost for a while after the Buffalo engagement.

She is going to make her reappearance in an emotional role that fits her, and I shouldn't be surprised if she made a hit.

A sensation I am quite sure she will make. For her picture, which has broken out on Broadway, attracts more attention than Mrs. Langtry's.

I like to write about this charming woman, because she hates me like the devil, I being the only person who refused to look at her head and kept my eyes fastened on her acting.

I never dream of that head without thinking what a magnificent head it is to heap coals of fire upon.

All the fickle fellows who wrote about her transcendent triumphs at Buffalo in Anarchy dropped her the next day, but I, who didn't see any transcendent triumph, have clung to her as the ivy clings to the oak.

I put the transcendent off for a future occasion.

And now she is going to appear as the wife of a jealous old Italian.

When she does, I want you to save me one page of THE MIRROR. If you knew how I had been reading up in Byron and Swinburne for this chance; if you knew how I went into training, after the Buffalo affair, and nursed all my resources, and studied Italian wives and Grecian heads, for this opportunity of my life; if you knew what a lot of worshippers were waiting to see how Genevieve will dress her hair; how many amatory buds are waiting to burst into flowers of rhetoric, you would not begrudge me this chance. I know you wou'dn't.

I needn t tell you what an ardent worshipper I used to be at the shrine of Langtry. Everybody knows that.

Well, sir, you may not believe it, but I've got all my dictionaries and books of reference and literary chattels packed ready to move down to the shrine of Lytton.

If she'll only set up a shrine and not wear a hat.

Langtry, we fellows found out, had a neck—indeed, with Langtry it was neck or nothing. But Tom Ochiltree and the whole Hoffman House battalion of connoisseurs stand there on Twenty-fourth street looking at that picture, and the continuous verdict is "Lytton's got a head."

An actress with a head is what I've been looking for a long time.

Besides, my dear Fiske, when Potter gets here and we want to turn from Notoriety to notability, how refreshing it will be to have Lytton in the house, as Mrs. Toodles used to say.

I ought to chronicle the lightning failure of Mark Twain's play, The American Claimant, although, to tell the truth, it has already been chronicled with an unanimity that "leaves nothing to be desired."

I confess that the manner in which the Theatre exposed Mark Twain's absolute emptiness gave me a new respect for the Theatre. He has been figuring successfully for a long time in literature as a brilliant man. He couldn't do it on the stage. His attempt to be a playwright reminded me of a comic singer's attempt to play Hamlet. Did you ever see a clown spout? Well, you've seen a watering-cart!

Your mere funny man cannot do all things. He can't conduct a funeral and he can't make a play. His spots of humor in The American Claimant was like an unwashed floor with several small rugs askew on it.

It was too bad when you considered Burbank, for there was honest ability, who could have made a better play with his hands tied behind him, trying to carry this popular old buffoon on his back. I never saw mere humor so tiresome, so undramatic, so imbecile. You can't dramatize a comic almanac. You can make the public swallow any amount of rubbish if you put it on the Elevated news stands, but you put it on the boards for half an hour and see the result. Such hogwash as Peck's Bad Boy has to be redeemed by activity and bustle. People have to get round and tumble over each other at least. They don't even do that in Mark Twain's drama.

It's a kind of comic elegy, delivered by one man, and badly accompanied.

The Great Pink Pearl, on the other hand, is humor in action. Making allowance for a verbose and tedious Irishman, not very luminously played by LeMoyne, the comicality jumps from the start; and when you come to Herbert Kelcey you get a magnificent piece of genuine comedy characterization, all the more enjoyable because it is played with a dead earnest seriousness that only an artist can give it. I should invite anybody who wants to see consummate skill shown in farce-comedy without suggesting farce-comedy, to study Herbert Kelcey in The Great Pink Pearl. If humor lies in the contrariety of ideas, you should see this stupendous piece of Russian magnificence completely at the mercy of an absurd mistake and never for one moment permitting himself to smile.

I can't make out yet what the Madame de Naucoze is celebrated for. Certainly the role of the Princess Pennikoff is not a creation, and if Madame is celebrated for her beauty, they ought to keep Grace Henderson away.

I ought to remark somewhere—and this is as good a place as any—that the regular season is now fairly represented by some good work. Mr. J. M. Hill has effected at the Union Square what they call a renaissance. No small part of the success of the representation of The Henrietta is due to the sumptuous manner in which he has staged that piece. It sparkles with pretty women no less than with bright lines, and the uptown houses will have to look to their laurels in dresses. We are all holding our breath in expectation of the Henry Abbey burst; and Henry is taciturn, mysterious, self-confident, and, above all, lucky.

NYM CRINKLE.

Helene Adell

The two Held by the Enemy companies that are shortly to take the road are rehearsing this week at Niblo's Garden. William H. Gillette is superintending the rehearsals. In one company will be Blanche Thorne, Hattie Schell, Kate Denin-Wilson, Mr. Wilson and Paul Arthur as the principals; in the other, Mary Mills, Minnie Dupree, Sheridan S. Block and Mr. Farrell The season for both will open on October 3—one at Troy, the other at Stamford, Ct.

At the Theatres.

UNION SQUARE THEATRE—THE HENRIETTA.

Nicholas Vanalstyne	William H. Crane
Dr. Parke Wainwright	H. J. Lethcourt
Nicholas Vanalstyne, Jr.	Charles Kent
Bertie Vanalstyne, a Lamb	Stuart Robson
Lord Arthur Trelauney, Another	Lorimer Stoddard
The Rev. Dr. Murray Hilton	Frank Tannehill, Jr
Watson Flint	Henry Bergman
Musgrave	Louis Carpenter
Mrs. Cornelia Opdyke	Selena Fetter
Rose Vanalstyne	Sibyl Johnstone
Agnes Lockwood	Jessie Storry
Lady Mary Trelauney	May Waldron

With an unexceptionable cast, with elegant appointments, with an intelligent and sympathetic audience looking on, Bronson Howard's new comedy was produced at the Union Square Theatre on Monday night. Its success was electric, and it richly deserved the full measure of approval that it received. Here at last was a legitimate comedy by an American author, American in plot, character, treatment and energy. Here was a comedy combining originality, brilliance, truth, cleanliness and a moral.

Is it strange that the first-nighters quickly recognized the rare value of the work submitted to their judgment, broke from the chrysalis of polite repression and gratefully crowned the playwright with the laurels of triumph? For it was a triumph—a triumph of skill and virility, of wit and wisdom. The exceeding rarity of a legitimate comedy—confined within artistic limits, built on an honest structure—made everybody present on Monday night feel that he had been a participant in an event which would become memorable in our dramatic annals.

The text for the piece is found in Thackeray, the great social divine, who refers to "These money transactions—these speculations in life and death." And then Mr. Howard goes on to preach a sermon, under the guise of a brilliant play, with interesting complications, amusing cross-purposes, and scintillant, contemporaneous language—a sermon worthy of the author of "Vanity Fair" himself. He shows how the mad pursuit of wealth in the financial centre of this country makes genteel robbery, cheats and swindlers of honest men. It shows how men's hearts beat with the ticker and throb faster and slower with the market. It shows how sons unnaturally forget the ties of family as well as of honor, and scheme and labor to ruin their parents. It shows, in short, the curse of Wall street in the domestic as well as the business relations. This and much more does it show, and all in the most diverting and clever fashion, together with some little pathos, a dash of tragedy and an unlimited supply of humorous entanglements.

Moreover, there is not a suggestion of the nastiness so common to comedies of the modern school. In this respect it is as wholesome and as healthy as possible. We have wearied of married men in search of relaxations outside the pale of duty; we have acquired a nauseous dislike for the mysterious baby who some old suspect is made to father through three acts of misunderstanding; we yawn over the jealous woman who finds a letter from some other woman in Zebediah's clothes, and sets out on a hot and enigmatical chase of her presumably false lord and master. We have come to the end of our patience, in other words, with the twaddling "naughty" plays that have lagged on the stage too long. In The Henrietta we have just the qualities we want, and avoidance of vulgarity in story and language is one of them.

We have no doubt that this work will do more to place Mr. Howard at the head of our small list of native playwrights than anything he has yet submitted to our public.

The cast, from Messrs. Robson and Crane down to the humblest member, was well nigh faultless. Mr. Crane's Nicholas Vanalstyne was a surprise, even to those most familiar with the scope of his abilities. He was unctuous and comic, and yet his acting invariably bore the signs of artistic dominance. Toward the close of the third act, on discovering the treachery of the son, he developed genuine dramatic power, and gave the situation impressiveness by his display of righteous anger. Mr. Robson as the kindly-hearted but impassive dude, Bertie, was droll in his vacuous impassivity. Mr. Robson's peculiar personality is inseparable from all his work. He cannot overcome it. Fortunately the public never tires of his squeak and his blink. They like it and have been loyal to it for many a year.

Charles Kent sustained a difficult role—a serious character amid comedy surroundings—with amazing intelligence and a suggestion of power in reserve. He is an excellent actor, with the correct instinct of an artist. Mr. Tannehill's delineation of the mellifluous, canting fashionable parson was subdued and in excellent taste. The tendency to exaggerate such parts is difficult to restrain. Mr. Lethcourt's Dr. Wainwright was a stiff and stony effort. Flint, the broker, had a rather too poetic looking expositor in Mr. Bergman, whose acting, however, was sufficiently hard. Lorimer Stoddard, a son of the poet, was capital in the sketch of an English lordling.

Miss Johnstone was handsome and effective as Mrs. Vanalstyne. Her costumes were rich and tasteful. Miss Fetter was a trifle too boisterous as the Widow Opdyke. Miss Story and Miss Waldron played their small parts admirably. The comedy was perfectly mounted in respect to scenery. It will run three months at the Union Square—perhaps longer.

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LYCEUM THEATRE—THE AMERICAN CLAIMANT.

Colonel Mulberry Sellers	A. P. Burbank
Reputé de Bohun	J. W. Pigott
Lafayette Hawkins	William Royston
Mr. Simpson	J. Barnes
Mary Sellers	Alice King Hamilton
Mrs. Sellers	Annie King
Aunt Sally	W. H. Lytell

Mark Twain's humor is peculiar; it breaks out in most unexpected ways and places. There was an eruption of it on Friday last when the Lyceum play-bills announced to a select gathering—in which fair members of the Lotos and brave members of Sorosis predominated—a special matinee performance of a "farcical comedy" by the renowned humorist. The American Claimant is not a farcical comedy—it's a monologue, with interruptions—and the misnomer constitutes the amusing phase of the affair.

Mr. Burbank, a public entertainer of deserved popularity, produced The American Claimant somewhere in New Jersey not long ago. Before determining to take it on the road he desired to challenge the criticism of New York. "If it is not good enough for the Metropolis, it is not good enough for the country," was Mr. Burbank's way of looking at it.

It is not good enough for New York—indeed, it is not good for anything except to prove how utterly unsuited Mark Twain's ideas of fun are to the stage. People roar over his books, because other people have been roaring over them for a good while. When his extravagance is dished up in the theatre people yawn and think it must be bedtime.

To begin with, Mark Twain has not the slightest knowledge of dramatic construction. He appears to imagine that a series of stupid soliloquies, spoken by a marionette standing on a structure of insanity, is all that is requisite to make a play. Of character drawing he has no conception. Dialogue of a rationally progressive nature is wholly unnecessary; a lot of paragraphs of the funny-column order, joined together and delivered rapidly, answers all purposes.

The American Claimant might easily have been written by such a person as Colonel Sellers himself is supposed to be in this piece. Colonel Sellers has ceased to be an amusing visionary, as we now see him; he has become a lunatic. The audience is supposed to find food for mirth in the wild projects of his disordered brain. It is as indecent to expect us to gloat gleefully over the crankish schemes of a demented person as it would be to tell us to shrink at the exhibition of a man suffering from St Vitus' dance. Mark Twain will maintain, no doubt, that Sellers is merely an enthusiast, in order to escape the charge we bring against him. Sellers in real life would not be permitted outside the walls of a lunatic asylum. Any one of his freaks would fortify his family in applying for a commission *de lunatico inquirendo*.

Mr. Burbank spoke Sellers' ravings in a manner that showed he was endeavoring to suppress the truth and make the characterization appear to be sane. The failure of the work in no sense reflects on him, for he tried his best to do justice to himself and the occasion. Mr. Burbank is accomplished in the delineation of true humor, and the few opportunities for the employment of it he used effectively. Like most men accustomed to read and recite, he finds it difficult to act. There is no expressiveness in his action; his gestures are constrained, and his inability to give color and roundness to a personation very glaring. Familiarity with the stage will probably make him at home upon it.

Mr Pigott's sketch was clever; Mr. Royston played Hawkins with an English accent. Mr Lytell was coarse as the wench, and Miss Hamilton was as unnatural and affected as possible in the part of Mary.

If the shade of the late John T. Raymond could have sat in a box and witnessed this sequel to the performance which he made so famous, the spirit would undoubtedly have concluded that it left this vale of tears at the right time.

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The largest Monday night audience so far this season down at the Windsor greeted Louis James and Marie Wainwright in Virginius. Mr. James presented a robust Virginius, and his fine voice and excellent reading made the audience his captive. They were alternately moved to pity by the tenderness of the Roman father and to enthusiasm by the fierceness of the warrior. Miss Wainwright's Virginia has been extolled the country over. It is an ideal picture of maiden simplicity and filial devotion. The work of the stars and their company has been but recently reviewed in these columns, and it only remains to say that the numerous recalls ended with one at the close of the last act.

On Tuesday evening Mr James appeared as Othello to a large audience. His interpretation of the role was effective in the passages of rage and jealousy that take possession of the Moor. His reading, though at all times intelligent, was occasionally lacking in subtlety, and some of the pathetic passages were conveyed with more theatrical skill than sympathetic truthfulness. In the main, however, Mr. James gives a thrilling impersonation of Othello, and his physique, voice and dramatic intensity eminently qualify him for this difficult character. The Desdemona of Marie Wainwright is too well known to need comment. F. C. Mosley was delightfully villainous as Iago, and Kate Meek was an excellent Emilia. The rest of the company were rather commonplace. Hamlet is announced for this (Thursday) evening, Romeo and Juliet for Friday, Gretchen for Saturday matinee, and the engagement closes with Virginius on Saturday night.

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Charles A. Gardner opened in the New Karl at the Third Avenue Theatre on Monday night. The star had a rousing reception from the large audience present. Next week, Nobody's Claim.

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The Humming Bird as given by Salsbury's Troubadours at the Bijou insures a jolly evening, although Nate Salsbury's defection is felt. The Troubadours arrived to fill the breach left by Circus in Town's fiasco last Friday.

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The Grand Opera House is doing a big business this week with Messrs. French and Sanger's Harbor Lights company. E. H. Vanderfelt is a manly, breezy, healthy David Kingsley, and finds abundant favor with the spectators. Pretty Helen Weathersby has made a hit in the part of Dora Vane, which she plays charmingly. Augustus Cook's Nicholas Morland and Sidney Howard's Tom Dossiter also come in for a fair share of the applause. The rest of the cast is generally efficient and the company may be called a first-rate one all round. The scenery is that used in the production at Wallack's. The piece will continue here for two weeks.

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A Dark Secret has dived into the puddle of popularity at the Academy, where there is water enough to drown a temperance lecturer in the Henley regatta scene. This is a very ingenious piece of realism, and its novelty carries the piece. Adeline Stanhope is now engaged for the leading part, and she will dispense with the usual double in the bank scene, plunging into the turbulent Croton herself. Miss Stanhope is known to be fond of swimming, but whether she will enjoy aquatic sports in the middle of a performance nightly remains to be seen. She gets a large salary and therefore she is well satisfied. It isn't everybody this season who gets on so swimmingly.

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The Marquis has crowded the Casino every night since its production. The light and pleasing music, the three handsome leading women and the brilliant costumes make the performance especially attractive. The Marquis is good for a long run.

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At Dockstader's there is a succession of good houses, the natural result of a good entertainment that is actively kept before the attention of the public.

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As in a Looking Glass, despite the adverse reception, is enabling Mrs Langtry to draw large houses to the Fifth Avenue. The play is expected to run many weeks.

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This, the last week of Dr. Jekyll and Mr. Hyde, brings Mr. Mansfield's engagement at the Madison Square to a close. On Monday the regular season begins with a revival of Jim the Penman, in which the original cast will be seen.

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A Hole in the Ground at the Fourteenth Street Theatre is a popular hit. There is a large share of the public that will laugh when anything silly is offered them, and in Mr. Hoyt's latest they can find nonsense galore.

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Bellman still charms good-sized audiences at Wallack's. The production has been a pleasant event of the early season.

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The Great Pink Pearl at the Lyceum is a good beginning, while Editha's Burglar delights anybody from the blasé clubman to the susceptible school girl. The company is winning praises from all quarters for its capital work.

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The Still Alarm was seen at the People's Monday night by a crowded and uproarious house. Harry Lacy, Blanche Thorne and the horses about equally divided the applause. Miss Thorne is an actress of unusual personal charm, with a manner that is distinctive and attractive. Her part in this piece is negative, but she manages to clothe it with positive and meritorious qualities.

The Musical Mirror.

STAR THEATRE—LE GRAND MOGOL.

Irma	Mlle Julia Rennati
Princess Bengaline	Mlle. Nordall
A Merchant	Mlle. Caroli
Kiosmy	Mlle. Tournaire
Prince Mignapour	M. Guernoy
Nicobar	M. Mezieres
Jequelet	M. Maris
Captain Crakson	M. Tony
The Grand Brahmane	M. Vinchon

That beneficent triumvirate which rules under the joint title of Abbey-Schoeffel-Grau, opened the musical branch of its administration at the Star on Monday night with a recent opera of Audran, Le Grand Mogol, which has been given here in English. The book tells the story of an Eastern Prince, Mignapour, who is about to attain his majority and the throne, under the condition of keeping intact his personal chastity till his twenty-first birthday. In case of lapse the crown passes to a pretty but naughty cousin, the Princess Bengaline, who sets herself to tempt the ingenuous youth to his ruin by the charms of a group of bayaderes, among whom she herself figures in disguise, moved at once by ambition and a personal weakness for the Prince. When on the morning of his proposed coronation and his wedding with the pretty serpent-charmer, Irma, the Prince appears before the court, his mystic necklace, the type and test of his purity, has turned black, and Mignapour is on the point of being deprived of his crown and his life, when the opening of a casket left by the former Mogul in the hands of the Vizier, Nicobar, sets matters right. The necklace business turns out a gigantic hoax on the part of that reprehensible practical joker, the old Prince. The black pearls have been substituted by Bengaline, and the plotter has really been entangled in a nocturnal rendezvous with Crakson, a grotesque English captain, who was planning to win the favor of the fascinating Irma. Bengaline resigns her brief authority and rather discontentedly pairs off with Crakson. Mignapour claims his crown and his humble bride, and all ends happily, after the naïf and pleasant fashion of conventional opera bouffe.

The plot and action, though rather long drawn out by the emergencies of the music, are really intelligible, clear and dramatically consequent in a very pleasant degree and the comic element, supplied by Crakson and Nicobar, is amusing without the persistent silliness and nauseating horseplay which have come to be the obligato accompaniment of Vienna opera. The score, while it supplies fewer numbers for the popular music publisher than some of Audran's work—Olivette in especial—is yet very singable and pretty. It lacks the high color and slap-dash, taking quality of the average Suppe-Millocker-Strauss operette, but is on the whole far more dainty and refined in quality. Several of the concerte morceaux promise to gain and hold a place in popular esteem. It is to be regretted that the orchestral scoring is a trifle thin and primitive, and hardly up to the delicate melodic quality of much of the vocal score, which is frequently original and good.

The production of Monday night introduced to the New York boards two good and valuable artists. Mlle. Bennati, with slight charm of form or feature, made a most favorable impression by her vocal gifts. Her voice is still fairly fresh and homogeneous and beautifully flexible. She sings with excellent school, rather exceptional neatness and grace, and unimpeachable intonation—a virtue which the long suffering musical critic is apt to consider as outweighing almost all other traits. She acts, too, with great discretion and no little quiet, sly humor. In short, Mlle Bennati appears to be a very thoroughly trained and refined artist, whom it will be a pleasure to hear throughout her engagement.

M. Maris, as Irma's brother Jequelet, delighted his hearers with a fine, full, resonant *tenore robusto* or high baritone rather, which he pieces out adroitly by a very skilfull use of the falsetto when the score gets too high for him. He sings with excellent taste and method, and again—strange as delightful to have to give such praise twice in one evening!—with absolutely good intonation. It will be pleasant to look forward to his appearance in a principal role, if such there be for him.

M. Guernoy, as the Prince, acts not ill and sings with taste and feeling; but his voice is thin and dry, his vocalization nasal and his intonation often painfully faulty. The same blame of wandering from the key applies to Mlle Nordall, whose main merit, so far, appears to lie in a pair of sparkling dark eyes and a pretty face and figure.

It may seem a little trite to praise the comic acting of M Mezieres, but in face of the offensive persistence and exaggeration with which actors of the school of Messrs. Wilson, Hopper, De Angelis and others undertake to carry a whole operette on their shoulders—or shins—it is pleasant and fitting to urge that M Mezieres is an artist of laudable discretion. With immense capacity to be droll, he uses his power not tyrannously, but modestly, and with fine tact. He is funny where the piece calls for fun—just enough and no more. The result is that he never bores his auditor, and as with Mr. Weller's short love letter we rather "wish there was more on it." In what *grotesquerie* he indulged in he was well seconded by M. Tony who gave a good though rather charged caricature of the amorous Briton.

The chorus was not notable for number, accuracy, or finish, nor the setting for any especial richness or taste of scene or appurtenance. With this element better supplied Le Grand Mogol might to a refined taste easily hold its own with the more glaring and popular works of the Vienna school.

Comment on Mlle. Pirard and other fresh artists whom the management has in store for us, must be reserved for the production this week of Audran's Serment d'Amour.

A Boom in Matrimony.

"I am getting ready to put on a comedy that will require a star in every part," remarked J. F. Berry to a MIRROR reporter yesterday. "It is entitled A Boom in Matrimony, and is the work of a gentleman who prefers to hide his identity under the *nom de plume* of 'J. Hickory Sands.' He is a well known newspaper man, but this is his first attempt at writing for the stage. The plot centres on the hobby of an eccentric quack doctor who has made a million from the sale of a patent nerve-tonic. He imagines that all womankind is after him for his money. To study female character he starts a matrimonial bureau. With the aid of a chemist (low comedy) he 'sizes up' his fair clients, and upon this hinges most of the funny situations. Musical numbers are worked in coherently. The dialogue is clean, and the comedy is free from the acrobatic horseplay so common in pieces of this kind.

"As for the company, I have so far engaged J. H. Snyder and Josie Norman. The former will play the leading comedy role. He is a rarity in that he is a fine tenor as well as good actor. Miss Norman will be the soubrette. The rest of the company have not as yet been selected. The leading lady and the low comedian must be especially strong, as the parts call for certain peculiar abilities. The scenery and the *papier mache* properties will be novel and unique. About the middle of October is set for the opening."

Professional Doings.

—Mrs. Georgie Dickson has been engaged for the White Slave company.

—Frank Sherry is at liberty. Last season he was the Prince Leo in Frank Mayo's Nordeck.

—Kate Carlyon shortly joins the Bartram-Burbidge Night Off company, replacing Mary Clare.

—Hilton Hill, who comes here to produce Mizpah, arrived by the *Umbria* on Saturday, and is now in Providence.

Daniel Packard, the singing comedian, will appear in the new comic opera, The Smith Family, to be produced in Philadelphia next week.

—E. S. Gill, late of the American Dramatic Co-operative Association, has been engaged as advance agent of the Her Atonement company.

—Peter V. Haskell, of Troy, is organizing a circuit of one-night stands in river and other towns near and about Troy and Albany, and including Cohoes.

—Henry Moulten, the tenor, has been engaged for the principal role in the forthcoming production of the opera, Smith Family, at McCaull's Theatre, Philadelphia.

—The liabilities of the recently disbanded American Co-operative Association, of Cincinnati, figure up $3,460 22, of which amount $1,318 43 is due the members of the company.

—The new Daniels Opera House at Marion, Ia., is just completed. It is built through the enterprise of the Daniels, bankers of that town. A. L. Daniels attends to the bookings.

—John Pendy, of the Home Run company, was so seriously indisposed during the Cincinnati engagement last week that he was confined to his room during the closing days of the engagement.

—Ed. A. Stevens left the city Monday in the interest of George S. Knight's Baron Rudolph company for a few weeks. He later goes ahead of a Held by the Enemy company touring South.

—The Edith Sinclair Comedy played a highly successful engagement in A Box of Cash at Forepaugh's Theatre, Philadelphia, last week. The house managers wrote Miss Sinclair and Ed. M. Favor a highly complimentary letter on the work of themselves and company.

—Helene Adell's repertoire for this season comprises Moths, A Night in Rome, Nell Gwynne, Three Black Cloaks Lucretia Borgia, The Jewess, Meg Merrilies, An Unequal Match, Camille, The New Magdalen, and a new play by Leon Mead, entitled The Unknown Martyrs.

—At a performance of Chip o' the Old Block, at the People's Theatre, Chicago, recently, the author, Herbert Hall Winslow, was called before the curtain and made a brief speech. The Plymouth Club, a leading literary and social organization of that city, attended in a body and presented Marguerite Fish with a large basket of flowers.

—A new satirical farce-comedy by Herbert H. Winslow entitled Town Lots, will shortly be put on the road by Winslow and Windsor, of Chicago, who are busily engaged in getting up a select company. Mr. Winslow is the author of Scott and Mills' Chip o' the Old Block and Frances Bishop's Dot the Harum-Scarum. He is favorably known as a writer for the press.

—The season at the New Warren (O.) Opera House will formally open on Sept. 30 with Joseph Jefferson. Manager P. L. Webb presides over one of the finest theatres in Ohio. His orchestra is from Dana's Musical Institute, located in Warren, and it is the pride of the town. Manager Webb has still a few days open for good attractions.

—John L. Saphoré writes THE MIRROR that the venture of Saphoré and Melville as managers of the Frankford (Pa.) Opera House has not "come to a sudden end," as stated in the last issue. The stock company scheme proved a failure. On Monday night, Three Corners, a musical comedy, with Mabel Sterling as star, opened to a jam. The house had been closed for two weeks on account of cancellings.

—The following is a letter received by Marion Booth from David D. Lloyd: "If I had not been so pressed for time I should have written some days ago to express to you my heartfelt thanks, as the author of The Dominie's Daughter, for the grace, naturalness and charm of your performance of Molly Van Derveer. I have witnessed your representation of the character now a number of times, and each time it gains in something, growing richer, stronger and more winning. I cannot believe that the public will not fall as much in love with your performance as I have done. I shall be disappointed and surprised, too, if they do not see as much to admire in the woman as in the actress. I don't know what picture of beauty could be more complete than your appearance in the second act, though for that matter, it may seem invidious to mention any one act, when, to be perfectly frank, you are supreme in all."

The Oliver Opera House, South Bend, Ind., want a first-class attraction (comedy preferred) for Thanksgiving. They have an elegant house and can assure splendid business, as the house is open but one night per week.—*Com*

ACADEMY OF MUSIC, 14th st. and Irving place.
Every evening at 8. Matinee Saturday at 2.
A. J. MURPHY.....Manager
Elaborate production of the latest and greatest London Melodramatic Success,
A DARK SECRET. A DARK SECRET.
Superb scenery, elegant costumes and appointments, surpassing in realistic effect anything ever attempted on the American stage.
THE GREAT HENLEY REGATTA SCENE.
THE GREAT HENLEY REGATTA SCENE.
with real rowboats, steam launches, racing shells, etc., beautiful steam-launch on a stage flooded with
5,000 CUBIC FEET OF REAL WATER.
COMPANY OF EXCEPTIONAL STRENGTH.
Reserved seats, 50c., 75c and $1. Family Circle, 25c. General admission, 50c.

CASINO. Broadway and 39th Street
Mr. Rudolph Aronson - - Manager
Evenings at 8. Saturday Matinee at 2.
50 Cents. ADMISSION 50 Cents.
Reserved seats, 50c. and $1 extra. Boxes, $8, $10, $12.
The charming comic opera,
THE MARQUIS.
Splendid cast Chorus of 50.
John J. Braham, Musical Director.
Roof Garden Promenade Concert after the opera.
Seats secured two weeks in advance.

STANDARD THEATRE.
EVERY NIGHT. EVERY NIGHT.
Wednesday and Saturday matinees.
The Greatest of all Spectacular Burlesques, written and designed by Alfred Thompson,
THE ARABIAN NIGHTS;
THE ARABIAN NIGHTS;
Or, Aladdin's Wonderful Lamp.
By the IMPERIAL BURLESQUE COMPANY.

WINDSOR THEATRE.
Bowery near Canal Street.
Frank B. Murtha - - - Sole Proprietor
One week only.
Commencing Sept. 26.
Mr. LOUIS JAMES
and
MARIE WAINWRIGHT
In a Repertoire.
Every evening at 8. Matinees Wednesday and Saturday.

14TH STREET THEATRE.
Corner 6th avenue.
MR. J. W. ROSENQUEST, - - - Sole Manager
Matinees Wednesday and Saturday.
The latest satire by CHARLES HOYT, entitled
A HOLE IN THE GROUND.
A modest attempt to amuse the public for two hours and a half.
BEAUTIFULLY PRODUCED.

DOCKSTADER'S.
Evenings at 8:30. Saturday matinee at 2:30.
Mr. LEW DOCKSTADER - - Manager
Mr. EDWARD E. KIDDER - - Acting Manager
TREMENDOUS SUCCESS!
THEATRE TOO SMALL!
MATCHLESS MINSTRELSY.
THE FALL OF NEW BABYLON.

UNION SQUARE THEATRE.
Under the management of J. M. HILL.
The Comedians,
ROBSON AND CRANE
Under management of J. M. Hill and Joseph Brooks,
In a Comedy in four acts entitled
THE HENRIETTA.
By Bronson Howard.
Every Evening at 8:30. Saturday matinee at 2.

MADISON SQUARE THEATRE.
Mr. A. M. Palmer - - - - Sole Manager
Evenings at 8:30, Saturday Matinee at 2.
MR. RICHARD MANSFIELD,
in
Dr. JEKYLL AND Mr. HYDE.
Next week—Regular season—JIM THE PENMAN.

GRAND OPERA HOUSE.
Lessee and Manager, Mr. T. H. French.
Reserved seats, orchestra circle and balcony, 50c.
Matinees Wednesday and Saturday.
HARBOR LIGHTS.
Original scenery and effects used at Wallack's Theatre.

LYCEUM THEATRE, 4th Avenue and 23d Street.
DANIEL FROHMAN, - - - - Manager
ANOTHER GREAT COMEDY SUCCESS.
THE GREAT PINK PEARL.
THE GREAT PINK PEARL.
THE GREAT PINK PEARL.
Preceded at 8:15 by EDITHA'S BURGLAR.
Wednesday matinee, THE HIGHEST BIDDER, preceded by EDITHA'S BURGLAR.

WALLACK'S THEATRE, Broadway and 30th St.
Mr. Lester Wallack, Sole Proprietor and Manager.
McCAULL OPERA COMIQUE COMPANY.
John A. McCaull - - Proprietor and Manager
Presenting
THE ORIGINAL PRODUCTION IN ENGLISH
of the latest Viennese success,
BELLMAN. BELLMAN. BELLMAN.
Admission 50c. Matinee Saturday at 2.

H. R. JACOBS' THIRD AVENUE THEATRE.
PRICES, 10c. to $1. SEATING CAPACITY, 2300.
People begging to buy standing room. Even that is crowded.
Matinees Monday, Wednesday, and Saturday.
C. A. GARDNER in his NEW KARL.
Box office always open. Beware of speculators.
Oct. 3—JOS. DOWLING in NOBODY'S CLAIM.

FIFTH AVENUE THEATRE.
Proprietor and Manager. - Mr. John Stetson
Evenings at 8. Saturday matinee at 2.
MRS. LANGTRY,
MRS. LANGTRY Accompanied by Maurice Barrymore and her Own Company,
MRS. LANGTRY in the latest London success,
MRS. LANGTRY AS IN A LOOKING GLASS.
MRS. LANGTRY Appropriate Scenery and Stage settings.
MRS. LANGTRY
Seats secured two weeks in advance

The Giddy Gusher.

I wonder if I am happier and better off in this year of our Lord 1887 than my grandma was in the forty years preceding 1840, at which time she retired to Heaven from the excitements of New York life. Previous to 1840 she lived quite out of town, on what is now Fifty-seventh street, but was then a rural suburb called Stryker's Bay. Grandpa was a wealthy man, being worth $50,000 in cold ducats. Grandma kept a diary and grandpa kept a horse. From that old book I glean much of the "quinine race," as my Mrs. Malaprop calls horses. When the dear old lady was not confiding to the sheep-bound ledger, in fair round hand, the little details of her quiet life, she was descanting of the Fashion Course, of *Lantern* and *Honest Kate* and other wonderful trotters who knocked spots out of a four minute gait.

* * *

I find from this ancient book that grandma always turned a silk dress, always bleached and pressed her straw hat, each Spring; made over her Winter velvet bonnet, and had her merino dipped. Good mercy! How different life is now. What woman does that sort of thing to day? Grandma records an extravagant purchase made by her of a black velvet hat, on which sat a bird-of-paradise—the most expensive hat of a fashionable milloner's stock—$14. But then she consoles herself that, bar accident, she can get five years out of the velvet and the bird will never wear out.

She goes to theatres. She sees the wonder of the world, Fanny Kemble, and hears for the first time The Hunchback, The Stranger, Love and The Lady of Lyons. Sometime I think I must copy into the Gusher the plots of those admirable plays as told by grandma.

* * *

Two good play-houses existed in those days, and a new production was the talk of weeks, the theatres never thinking of bringing out the same week a new play each; afraid of conflicting.

There was an Eden for the newspaper man, who confronts, bewildered and undecided, a half dozen openings the same night—nowadays. Upon my soul, I think the life of the 'Thirties and 'Forties would have suited me quite as well as the 'Eighties.

Grandma doesn't seem to record any failures. Every play was magnificent. A spectacle at the Bowery had forty men and nearly as many women on the stage at the same time. She speaks of the ballet and the beautiful girls with rapture. Evidently the Kiralfy ballet were good looking in their youth. She bemoaned the fact that some of the pretty faces had very queer legs. Those same ladies are now on that raised platform, six or eight of 'em, as the curtain falls on the second act of Arabian Nights. One can judge how correct General Sherman is when he says that a bow-legged or knock-kneed being is usually much stronger than one with perfectly straight legs, and will last longer. Grandma speaks with admiration of the interior of some newly decorated theatre — "beautiful hangings of scarlet moreen, and a padded cushion running all round the dress-circle of scarlet moreen, with three rows of black, shining buttons." What on earth would the dear old lady say could she see the plush and satin magnificence of Hill's Union Square?

* * *

It is not generally known how Mr. Hill came to tuft the walls of his boxes; but there's a vein of sentiment in that clerical-looking gentleman full as important as the great business ability that permeates his system.

When Mr. Hill was quite a boy he cherished a fervent passion, as boys will, for a lovely woman about thirty years older than himself From his seat on the fence he used to watch her pass in a family coach of great grandeur, and the most beautiful sight to him was her lovely face backed by wine-colored satin, tuffed and catching a thousand rich shades in its folds. When he came to decorate his new boxes, the vision of his boyhood came up and he said to me: "There's nothing shows off a woman's beauty like deep crimson satin, and nothing shows off the beauty of the satin like tufting it. I'm going to pad every inch of that wall in that way, and you shall see how lovely a pretty woman will look with that backing."

* * *

Will we ever forget the frights of the Metropolitan Opera House boxes before they ran in that red? The best-looking women in New York sat in those bilious, jaundiced pens, looking for all the world as if they went there for treatment for their livers. I got into an opera house out West somewhere, that was decorated with pea green and gold About six women in the dozen were ruined bodily by the colors; but crimson is magnificent for a brunette, and the pale beauty of a blonde sets out like a star against the night in the crimson glow of one of Hill's boxes.

* * *

Does any belle long to complete a partial conquest? Let her bring the hesitating man to her side in one of those crimson-tufted jewel-boxes. He'll lay down his arms without a murmur.

* * *

Some years ago a fragile little woman worked early and late to keep a brood of babies full of bread and butter. Lots of actresses knew and helped her. The poor young creature had made the usual unfortunate marriage, and she made more than the usual struggle for her family. The only recreation she had was in teaching the little girls to "speak pieces," and the greatest pleasure she had has in showing off their attainments to her friends. One day she came to me in great distress. A manager had offered her a generous sum for the services of the baby, a girl about six or eight years old. The mother couldn't bear to let the child go off into the world. But Jessie was a reliant, self-possessed kid, not easily ill-treated, too young to be in any danger. There were several motherly women in the company, and every one advised the mother to let her go; and the child went, and she did so well that from then out she was always in an engagement. I used to see her running errands—a chipper little sorrel-topped maid, and I was quite surprised to find her in Fred. Bryton's play, doing a sweet, fair young girl with much intelligence and discretion. I always thought Jessie would be a sort of Lotta, only more so.

* * *

Here little Miss Jessie Storey pops up in Henrietta as the ingenue—a very creditable young actress, and I heartily rejoice in her success. Always look out for the careful, loving little mother, Jessie. Abide by her counsel and repay her faithful fight and early sacrifices for her babies.

* * *

I like Henrietta. It's a jolly play and gives Crane a chance to show how good an actor he is. I don't know but William could make us forget Blake if he chose to play a heart-broken old man. I'm not sure but he could dim our recollection of Jim Wallack if he elected to do some lurid melodrama. He comes out strong in dignified bursts of passion. He utters a tender sentence with an honest emotion that is contagious. Nature has not bestowed quite the sort of construction you expect to see under Juliet's balcony, wishing he was a six-button undressed kid on her hands; but I've that confidence in William's ability that, if he ever grappled Romeo, he'll get there as soon as if he was built like Maurice Barrymore and had the impassioned features of Hubert Wilke.

* * *

I wish I had the dressing of Selena Fetter's head. In the first place, I would never let her on the stage with that straw-colored hair, and I'd never let her groom it as if she was going into a prize-ring. She licks it up into little hair corns on top and generally sticks some ridiculous pale steel or dull silver or amber ornament into it, that has the effect of making her look like a village school-marm done in water-colors.

For stage purposes, Miss Fetter, try a chestnut wig or a waxed golden one, such as Sara Jewett used to sport. It will set off your delicate blonde features marvellously. And don't let 'em put you into yellow while there's a shade of blue in the market.

* * *

"Henrietta" is the girl for New York, where the ticker is the heart-beat of half the population; where the lifeboat of every other man is launched, swamped, and wrecked on the rising and falling waves of the stock market. I've never found such a gang of brokers and speculators in any city as in New York. It's the occupation of a large number of men in Boston. It's the favorite pastime of the wild spirits of Paris, and conducted in a granite-tomb-like way in London. But it's the breathing apparatus of New York. It's its meat, drink, body and boots. They put and call all day, and they straddle and margin all night.

* * *

The most uninteresting bit of literature ever printed is that financial sheet called the ———. By George! it has all the attraction of a French novel for a college boy to mankind. You look at the crowd going down-town of a morning studying stock reports. They have been in it all the day before, and know it all; but it's as fascinating reading as the death notice of a man's mother-in-law.

(I know a man who lost one last June, and he keeps the printed slip in his pocketbook to read three times a day, before meals.)

Now, I want to see Baron Rudolph again. I have such pleasant memories of George Knight in it. I believe I have the true woman's taste for a good cry, only I don't cry. I sort of swell up and tickle in my nose, for there is little dampness in my emotion. But it's a pleasurable sensation that I never experience in a good, solid five-act wail of woe. But take a comedian, and, amid all the sunshine of a jolly, laughter provoking part—let the shadow fall and a bit of pathos come of it—you'll see the tears gather instantaneously, that a tragedy from Alpha to Omega would fail to elicit.

* * *

I've done my best to cry over the Caleb Plummer of Jefferson and the Baron of Knight—two delicious bits of pathetic fun.

* * *

Between Rider Haggard and Reiche and Charles Gardiner, the personal pronouns are having a tough time of it. Haggard had the start and wrote all about She. Reiche took up the cue and imported He and It. Mr. Gardiner goes and copyrights the whole business for a forthcoming play called Her, She, Him, He. The only thing I'm afraid of—it will look on the bill-boards like "Her Shimme," in which case I will certainly have to dramatize "His Shirt" to keep up with it.

THE GIDDY GUSHER.

Nym Crinkle Taken to Task

Why, Mr. Crinkle, I'm astonished that you could have given so ardent an admirer as myself cause to rise up in mortal combat against your opinions. The cause for the duel between two so disproportionately equipped parties is found in your remarks on "The Drama of the Drug," as expressed in Sunday's *World* of Sept. 18. You say "people go to the theatre to be charmed and pleased, not to be frightened and shocked." I claim the province of the stage to be neither to "charm and please" nor to "frighten and shock," but, through all four of these powerful agents, unconsciously to educate humanity in some direction. Whether the public go to the theatre for the benefit of this education is not the question. Whenever a play leaves this important factor in its greenroom, it is a novel without purpose, a picture without design, a face without expression, a body without a soul. It is claptrap; it is a Humpty Dumpty performance; it is a circus. It attracts without benefiting; it amuses without strengthening. It takes time and gives nothing in return. It misses the *noblesse oblige* of the great histrionic soul which, from the days when Christ taught by parables up to last night, has been the most impressive of all teachers, whether of good or evil.

Of all the great throes within humanity's breast, from its creation to this day, none has been so great, so continuous, so fierce and so apparently unending as the fearful contest between the "what is" and the "what ought to be" in the consciousness of men and women. The Bible was made to deal with it. Priests of all ages, nationalities and creeds have lived and died in the discussion of it. Stage, pulpit and college have been reared from its advancement. Asylums have been built to hold those who have perished in the fight. More havoc has been worked through remorseful failure in the struggle than through the crimes which have caused it.

Never was so forcible an exponent of the fateful struggle so plainly, so impressively, so indelibly portrayed as in the plot which underlies "The Drama of the Drug." You say: "The moment a playwright steps aside from the normal lines of human character and enters the unnatural, he produces a monster." If gazing at the monster were the ultimate object of his creation, thankless the parentage. When by seeing him the observer is led to flee in terror from his pathway, the horror becomes a blessing, the terrified a grateful saint. The serpent was not held up in the wilderness on account of his good looks; yet luckless the man who looked not upon him. Cure was only effected by the gaze. A drunkard father seldom has a drunken son. We leap the ditch into which we see our neighbors fall.

De Jekyll is Humanity's Adam. Ask nine out of ten of his descendants who thronged the foyer of the Madison Square Theatre to see him. They will, if honest, tell you so.

How so? A man lies in bed in the morning and wishes he were up. The natural outcome of this brain action is response of the muscles to the will which lands him on the floor. Every time this impulse is disobeyed or denied, the will muscles are weakened. Action grows flabby and uncertain. We express it: "The longer I lie, the harder it is for me to get up;" or contra: "I have the habit of doing this or so." This is the law of habit, the abuse or cultivation of which makes the man or the beast.

You say: "The tendency of character is toward fixity." You will allow that there is an immense amount of wobbling before the "fixity" takes place. No man ever deliberately started out to be a swindler. Billy in the nursery story first "*looked*, then *longed*, then *determined* to steal." This dallying with cause and effect, this experimenting with Fate's chemicals, this trying "just this once" when we *know* it is in the wrong direction, called "going wrong," "acquiring bad habits," "scaring the conscience," is the "Drug of the Drama."

Every man or woman who thus weaves fetters for him or her self, despite the instincts of soul or the lessons of experience, is a legitimate descendant of Dr. Jekyll. Eve was his first daughter. The gates of Sing Sing or Greenwood have not yet clicked upon the form of his youngest son, and the parable which illustrates this fact, whether in Genesis or Mr. Mansfield's nightly programme, is no "shadow of the dark ages." It is a birdseye portrayal of the terrific conflict which from time to eternity must endure, shaping character out of chaos, in the great laboratory of human feeling.

You say: "The play transcends nature, confuses reason, and defies sympathy." That this is not so, nature, reason and sympathy daily deny. The most inherent trade instinct is not without promptings to treat as man to man. This instinct crushed time after time breeds a Shylock. The laudable desire for advancement grows on that upon which it feeds. The lackey usurps the place of the master—the thrifty man becomes a miser.

A woman suicide left a note saying: "I have grown too lazy to sew on my own clothes. It is time for me to go out of the world." It was no "superstition of the dark ages" which prophesied this condition in the words: "A little more slumber, a little more sleep; a little more folding of the hands to sleep," till the demon of sloth sleeps itself to death.

What of the opium votary? Did you ever see that slope-shouldered, back-chinned man halt on his front door-step? 'Yes—no—I will—I won't" tearing the poor, lacerated stomach which calls on alcohol as its only friend. See the same combat at the top basement step leading down to the liquor den! Poor Jekyll goes out his front door; Hyde, the demon, is brought home by a stable-boy.

The nobby young scion of a noble house first "goes out with the boys" to see what it is like. The road is easy, once travelled. Night after night he travels it alone; after that with the intoxicating thrill of the new discovery in his veins. The drug works to a marvel. Later on, the grey dawn of many a morning sees him return to his own room. He looks in the mirror. Traces of the demon are reflected there. But he does not shut them out yet. He knows no fear. He strikes his broad, strong breast, and says half mockingly: "You're a fool, my boy. My boy, you're a fool!" But the latent strength seems then inexhaustible. There is plenty of the restoring will in the market for the stretching out of his hand. Later on the mockery is gone. A great haunting fear is there. He wishes—oh, so earnestly—he could stop. Still later. The wish is changed to a cry of agony, and the shudder of night—black despair.

"God in Heaven pity me! *I cannot stop!*"

Nor alone in crime or vice does the law of habit become a "fixity" by exercise. The "slack" girl can become a treasure of neatness or a nuisance of untidiness. All a girl's best impulses for love and home may be crushed out by prostitution of the affections in frittered flirtation. Hasty eating grows upon the man who thinks he will "eat slow" when he "has the time." When he "has the time" the demon indigestion has distorted his features, shaken his claw-like hands, bowed the once straight shoulders. Smoking same way. So with the restlessness and lawless desire for change which develops into a hideous *ennui* that cannot be shaken off. Many a selfish man mourns the desolate heritage he has imposed upon himself by a self-centred life, and would gladly enter into the joys and cares of humanity when no longer able. The Bible repeats this principle when it speaks about "sinning away the day of grace;" "quenching the spirit;" "the harvest is ended and my soul is not saved." The time surely comes in the history of every Dr. Jekyll when the will-drug is no longer potent. Desire is alive; the power to accomplish it dead. "He is chained to his idols. Let him alone!" In common parlance, "he has got the habit."

Any man who dallies with a present pleasure, which he knows debases him, takes consciously the deadly "drug," but without the high motive which led poor Dr. Jekyll to his terrible doom.

I cannot believe that your trained judgment is at fault in this matter. You write as though you caught a superficial cast of the *plot* from the *play* alone, without having read the book as a libretto. In that case I do not in the least blame you. The adaptation is not successful in point of clearness. The philosophy is not distinctly enough defined to place the "audacious" plot at its best before an auditor, however intelligent or attentive. The various remarks of doubt, uncertainty and misinterpretation on the part of many of the audience, by no means below par in intelligence, show this to be true. It may be stupid in them not to be able instinctively to grasp at it all, but we really cannot afford to drop all the stupid people out of our audiences. Things must be made plain enough to reach, at least, the average intelligence. This is unfortunately not true of this play. That a change is produced is all that is clear. That the chemist was led to uncanny experiments by scientific enthusiasm, and was earnest enough in his zeal to offer his own body on the altar of an ideal discovery which was to benefit mankind, is suggested now and again in the play, but never once *put* in such a way as to kindle admiration for the character of the ill-fated chemist. His horror at the result of his partial success is made to overshadow the finer lines of sentiment leading thereto. From mere indistinctness of motive setting, fear and shock at the appalling events, outweigh sympathy with the grand-souled philanthropist in the minds of the audience.

Mr. Stevenson, in his story, was not proving the existence of a non-existent drug, but paraphrasing one of the main chapters in human experience by means of a parable. In this the drug is but an agent, as the fig-tree, the wine at the marriage feast, the blind-healing clay of divine lore. Mr. Mansfield is right when he says there is a principle involved in the "Drama of the Drug." Mr. Sullivan, alas! is to blame that Mr. Crinkle astonished Miss Thomas by not seeing it. The drug surely has not been discovered which will enable the angel and demon to play at bo peep in the flesh. That the angel and demon do play bo-peep, hear what the soul-poet, Ella Wheeler Wilcox, says on the subject:

The world makes great errors in judging these things.
Great good and great evil are born in one breast.
Love horns us and hoops us and gives us our wings.
The best could be worst, the worst could be best.
You must thank your own worth for what I grew to be,
For the angel lurked under the demon in me.

FANNIE EDGAR THOMAS.

The Rudiments.

A very enjoyable performance is that of The White Slave as presented by Manager Henry Kennedy. It would, however, be still more enjoyable if the principal character were in better hands. The young lady entrusted with the part of Lisa has not been wisely chosen; indeed, the part could hardly be played in a manner less pleasing—to me, at least. Miss May Newnan indulges to the fullest extent in the senseless, the exasperating habit of letting her voice run down before every inhalation, until she becomes scarcely audible. She gulps in a supply of air and then makes a dive for her words, letting the tone decrease in quantity, as the supply of air decreases; and this she continues to do, in speeches of any length, with monotonous, pendulum-like regularity. Nothing more tiresome or brainless can be conceived of. Such a habit is the grave of everything that has any kinship with improvement. In no circumstances, in no frame of mind, does anyone ever talk as Miss Newnan makes Lisa talk.

During the whole evening, to my surprise, I noticed but one mispronunciation. Mr. Tighe sounded the *s* in *transaction* like *z*, which is contrary to all authority. Some of the members of the cast made more of the vowel sound in the third syllable of *circumstance* and of *interesting* than accords with the best usage; but the pronouncing of these vowels short is not unsanctioned.

Jack Cade, as played by Mr Edmund Collier and his support, does not offer to the critical theatre-goer an entertainment that entertains Yet all the characters of the play are, seemingly in the hands of persons of experience But playing as they play is not the kind of experience that ever has or ever will make dramatic artists. They are little better than a band of vociferators.

It was not difficult for one familiar with the English language to get and to keep the drift of the story of the play the other evening, but no one could have done more. As for understanding the language in a manner at all satisfactory, it was impossible. It matters not a whit whether the diction of language be good or bad, if it be spoken as Mr. Collier and his associates speak the language of Jack Cade, for when thus spoken neither beauties nor blemishes are apparent. When thus spoken, it is impossible for the listener to follow closely enough to discover either. There is no nature, nothing real, in the utterance of any of the members of the Cade cast, save in that of Nestor Lennon and of George Heath. It is evident that the delivery of these two young men, it surrounded by better influences, would have not a little in it to commend Mr. Collier is about the worst of the lot. Almost the whole cast played as though they thought they had an audience before them that was "capable of nothing but inexplicable dumb shows and noise." As for the intelligence exhibited in the performance, it could hardly have been less.

Mr Collier has nothing to recommend him to the consideration of the intelligent theatre-goer but a fine figure, a good face, a commanding bearing, some earnestness and considerable force. Of the intellectual side of the actor's art he knows nothing A cruder player than he could hardly be imagined, much less found. He has not even learned the art of so managing his voice-making apparatus as to make it do its work well and easily. What his voice would be if he would learn to make sound properly, it is now impossible to tell. Certain it is that it would be possible for him to be more effective than he is now with half the physical exertion. If he continues to use his voice as he uses it now, he will ruin it.

Of the reader's art Mr. Collier knows absolutely nothing—no, not enough to fit him for the playing of parts of the smallest importance. He is twice too rapid; he knows nothing of the art of distributing the time—a very important matter; he misplaces his emphasis continually; and he has the senseless habit of letting his voice run down at the end of the sentences, no matter how important the last words may be. In short, Mr. Collier has all the sins of the bad reader without any of the virtues of the good one. How different in all these things is he from the man that first played the part of Cade! But the man that first played Cade probably gave more study to this one part than Mr. Collier has given to all the parts he has ever played. Actors like Mr. Collier don't know what study means. To call them *artists* is sadly to misuse the word.

O. B Collins and Robert Dolman are good examples of what from time immemorial, I fancy, has been called the "old school." Whenever an actor is preachy and ponderous; whenever he depends upon the sound he makes, rather than on the thought in the lines he speaks, for his effects, he is said to be of the "old school" Edmund Kean was certainly not of this school, nor was Burbage either, if the account we have of him be correct. A much better, a much more correct, mode of characterizing this school would be to call it the *easy* school; for what is easier than for an actor to bellow through his lines after the manner of the so-called old-schoolers! It is the style of delivery that requires neither study nor brains. This school, however, is greatly to be preferred to the natural, the realistic school, when the natural becomes inaudible and the realistic degenerates into the commonplace, which occurs not unfrequently.

A correspondent asks what the correct pronunciation is of the following three words:

Mercantile. This word is frequently mispronounced for two reasons: Because the first *e* is not correctly sounded, and because the *i* is sounded like long *e*. The first *e* should not be sounded like *u* in *murky*, as it is very generally heard in this country, nor should it be sounded like the *e* in *merry;* it should be sounded like the *e* in *mercy, term, certain*, etc. Just what this sound is it is not easy to describe. The best and the easiest way to find out what it is is to ask some cultivated Englishman, for the English are generally much more correct in sounding this short and obtuse *e*, as Worcester calls it, than we are. As for the *i*, it *may* be pronounced long as in *tile*, but it is much better to pronounce it short as in *till*.

Squalor. This being a Latin word, we are at liberty to pronounce the *a* long, as it is marked in our English dictionaries, or to conform to popular usage, which gives the *a* a broad sound, not unlike short *o* Yet, he that sounds the *a* long in *gratis, apparatus*, and in in other Latin words in frequent use, to be consistent, should sound the *a* in *squalor* long.

Revenue. In prose, this word, in this country, is always accented on the first syllable. In verse it is made, like *commendable* and some other words, to conform to the exigencies of the rhythm. In Hamlet's speech to Horatio in the third act, for example, it is always accented on the second syllable.

Boulanger. The New York *Sun* erroneously informed a correspondent, a few Sundays ago, that the last syllable of this name is pronounced *shay*. Not so; it is properly pronounced *shay*. In pronouncing the name, care should be taken to accent the syllables about equally.

Monopole. The accented syllable is *mon*.

Had I had the printed text before me the other evening when I witnessed Robert Downing's vigorous and picturesque personation of Spartacus, I could have easily noted scores of readings that seriously marred his performance. As it was, I could record but a few of them; but these few amply suffice to show that Mr. Downing has made, as yet, but little headway in acquainting himself with the intellectual side of the player's art.

"*Left* to starve!" cries Mr. Downing. Now, we are often very glad to be left—alone, for example; but we are never glad to be left to *starve*. In order, in their utterance to give the words their significance, it is clear that the word *left* should be touched lightly, and that *starve* should receive the strong emphasis.

"To *turn* their swords upon their masters." Not *turn*, surely, but *masters* is the word that should receive the stress in order to make the thought clear and impressive.

"*Doomed* to die or to kill." It seems incredible that anyone, much less an actor that presents himself as a star, should read this sentence as it is italicized, yet this is just what Mr. Downing does Write the sentence out a little more fully, by inserting *either* after *doomed*, and the utter brainlessness of Mr. Downing's utterance—it can hardly be called reading—becomes still more apparent.

"Perhaps have *doomed* her to the scourge." The long, full, sonorous sound of double *o* seems to possess an irresistible fascination for Mr. Downing. The picture that it is desirable to present to the imagination with this sentence will appear in much more vivid colors if the breath be expended chiefly on *scourged*.

"But Rome had *made* it a tartarus." How weak this sentence is, thus falsely uttered, compared with what it is, if properly uttered! We may be sure that Mr. Forrest never failed to expend on *tartarus* all the force he had at command.

"*Now* does Jove smile." Not *now* but *smile* is properly the most emphatic word in the sentence.

One of Mr. Harris' readings is the following:

"*Learn* to be just." The word that Mr. Harris makes much of, it will be perceived, could be dispensed with almost without any loss whatever. The words *be just* fall but little short of expressing the whole thought, while *learn*, taken singly, says nothing.

Mr. Meredith handles the following sentence as the italics indicate:

"For *what* is honor with empty pockets, in this thievish world?" One does not need to look at this sentence twice to see that *honor* and *empty pockets* were properly the most emphatic words in it, and that *what* is one of the less emphatic. In order to make the words in the sentence express the thought intended, with all the force possible, the adverbial clause *in this thievish world* should be placed after *what* and enclosed between two commas. This transposition would give the sentence an effective climax—if properly spoken.

ALFRED AYRES.

PROVINCIAL.

BOSTON.

There is little that is new this week in the dramatic line. The houses have all been doing a rushing business, even the dime museums, and there is the same jam, evening after evening. Jim the Penman is in its fourth week at the Park, but gives way 3 to The Deacon's Daughter, with Annie Pixley in the principal part.

At the Boston A Run of Luck is still having its lucky run, and the enthusiasm of the audiences undergoes no relaxation. Once is enough for many spectacular dramas, but it is hard to say how many times one could sit through A Run of Luck without tiring of it.

Erminie has made a tremendous success at the Globe, and there is no doubt that its wonderful run in New York could be duplicated here if the stay of the co. could be secured.

The Corsair, at the Hollis Street Theatre, with gorgeous scenery and effects, seems, if such a thing were possible, to increase in attractiveness. New songs have been introduced this week, and new features are introduced whenever and wherever they can be got hold of.

The Red Lamp, at the Museum, although it has scored a success so far as acting is concerned, and has drawn good audiences, has not been enthusiastically received, and at the close of the current week will be taken from the boards for the production of Diplomacy, which will be cast to the full strength of the co.

At the Howard this week a new play, Lost in the Snow, holds the stage. The title suggests the possibilities in way of stage effects. New scenery has been painted for it by Getz, and great pains have been taken to insure its success. It is a story of domestic life, filled with sensational incident.

Irish comedy holds the boards this week at the Windsor with Sheehan and Cayne in their three-act farce called Grogan's Elevation, and at the Gaiety Musee and Bijou there is the regular olio entertaiment which makes this house so popular.

James Murdoch, the veteran elocutionist, is in town for several weeks.

PHILADELPHIA.

Business for the past week has been somewhat dull, partly owing to the subsidence of undue excitement and partly to the lack of strong attractions.

At the Walnut Street Theatre, Allan Dare dragged its weary length along—tolerated but not enjoyed. It was difficult to discover the story amid the tangled plots; and, after all, the story was of no account. There was not in the whole play a single interesting character. I have seen worse plays, simply because they were malodorous; this was only insipid. It is true there were some very naughty people in it, but they were careful to complete their catalogues of crime before they came upon the stage. Some of the incidents and some of the business of the play were simply puerile. If there are any more dramas of the same sort to come, please send them along quickly, for it would be cruelty to prolong their lives. There is, however, a popular merit about a drama of this sort; it gives the impecunious an opportunity of visiting the theatre, and of course you cannot expect warm admiration from a house that resembles a snow-storm. The only praiseworthy things about the play were the costumes and the actors who filled them. As the ladies and gentlemen of the co. have already had reason to regret their connection with this play, and will some day possibly be ashamed of it, I will kindly refrain from injurious praise. The Carleton Opera co. follows for two weeks.

Dolores has finished its run at the Chestnut Street Opera House, and succeeded in drawing well to the close. It was enjoyed and praised by all who saw it. This week Daly's co. Joseph K. Emmet 3.

Joseph Murphy has finished his second and last week at the Chestnut Street Theatre, having played to the usual business. The Donagh was the attraction for last week. It is a good play, handsomely staged, and in the main well acted. Murphy himself is always entertaining, and he received excellent support from Stella Teuton, who shared with him the honors. Alfa Perry was not so fortunate. Her voice has a strangely metallic and unsympathetic sound, and her reading is very faulty. A few lessons in elocution would do Mr. J. P. O'Keefe no harm. The rest of the co. were acceptable. This week, Robert Downing. Richard Mansfield 3.

At the Arch Street Theatre The White Slave was given by a very good co., which included among its members May Newman, James J. Tighe, R. J. Dillon and Ida Jeffreys. The play was well staged and attracted large audiences. This week A Pair of Kids. The Dominie's Daughter 3.

Bartley Campbell's dreamy and spectacular drama, Clio, drew large houses at the National Theatre. This week Edwin Arden in Eagle's Nest. Effie Ellsler in Woman Against Woman 3.

At the Central Theatre Hyde's Specialty co. played to big business. The show was considerably above the average. The most decided hit was made by Sharpley and West, who have greatly improved their unique musical act. Sam Devere likewise received an ovation; but he still needs to exercise more care in his selection of material. Kitty O'Neill, the neat dancer; the ever popular Flora Moore, John F. Byrnes and Miss Helene and Hefferan and McDonald all added strength to the programme. Athletic sport in a Chinese laundry, by Kelly and Ashby, was a pleasing novelty. This week, Night Owls, Tony Pastor 3.

Brief Mention: The attraction for the week at Forepaugh's Theatre was the Edith Sinclair Comedy co. in A Box of Cash. This week, Robert McWade in Rip Van Winkle. Only a Farmer's Daughter 3.—At the Lyceum Theatre the Black Thorn proved a drawing card. This week Benj. Maginley in May Blossom. McCarthy's True Irish Hearts 3.—At the Continental Theatre J. B. Studley wrestled with that very heavy drama, A Great Wrong. It was an interesting combat of heavy weights. This week the Hicks-Sawyer Colored Minstrels; Kimball Comedy co. in Mam'zelle 3.—At Carncross' we have had the usual good programme, augmented by a very funny burlesque, Our Centennial Visitors.—The indefatigable S. S. Sanford will soon open a minstrel hall in the Northeastern section of this city.—Fred. Zimmerman informs me that Mme. Janauschek will give readings here during the season. He has also secured the National Opera co., and will engineer a benefit for C. D. Hess.—The Legion of Honor will be brought out at Forepaugh's in November.

CINCINNATI.

A Home Run, which constituted the week's at Heuck's, closed a decidedly unprofitable week 24. The skit is bad, the co. inferior and the outcome of the engagement was a foregone conclusion from the opening night. Harry Bell in the leading character gives a decidedly off colored imitation of Old Sport in Rag Baby. This week Natural Gas, with Gilbert Donnelly and Gerard as the comedians, and Amy Ames, Rachel Booth and Katherine Howe in the cast, followed 2 by Allen Dare. The Carleton Opera co. in Erminie and Nanon is underlined for week of 9.

The Golden Giant closed a very successful week at Heuck's 24. The play was admirably staged and cast, William Harkin's Jack Mason and Mrs. McKee Rankin's Bet coming in for the lion's share of applause during the week. Russell's Bassett's delirium scene in the final act was sufficiently naturalistic to cause the average goer-out between acts to swear off temporarily. The play was excellently mounted. This week minstrelsy, with McNish, Johnson and Slavin's party as exponents.

Cappa's famous Seventh Regiment Band, with Hortense Pierse as soloist, is billed for 28 at Music Hall.

Despite the dreary nature of its plot and surroundings, Her Atonement was well received during week just closed, at Havlin's. The play is of the intense order, and vice reigns supreme until the closing scene in the final act, when dilatory virtue puts in an appearance, the villain is punished, and, in the happy language of the oft-told fairy-tale, they (the hero and heroine) lived happy ever afterward. This week Phosa McAllister, supported by Harry Duffield, in Taken from Life, followed 2 by Frank Daniels in Little Puck.

Specialty held full sway at People's past week, with Marshall's American and Japanese co. as the attraction. The current week will be filled out by a troupe composed largely of local talent and headed by Frankie Jones, in lieu of the May Adams party, whose date Manager Fennessy cancelled. Tony Denier's comb. 2.

Keep It Dark closed a very successful week at Harris' 24. W. J. Bryant, Lizzie Richmond, Julia Wilson and W. W. Black, capturing the honors of the week. Black is possessed of one of the best bass voices Cincinnatians have heard in some time, and should be afforded better opportunities for its display. Manager Osgood staged the play admirably. This week Gotthold's Uncle Tom's Cabin co

Between Acts: The liabilities of the defunct American Dramatic Co-operative Association, as figured up by the secretary, aggregate $3,640.22, of which amount $1,318.43 is due the members of the co, and $325 to the Enquirer Job Printing Co. The majority of the stranded co. are in the city still disengaged, though several of the people are still in Louisville without funds, and baggage under attachment for hotel bill.—Jacob Frazier, formerly a local detective officer, has been engaged as doorkeeper of the Kohl and Middleton Vine Street Museum.—Frank Lewis, the motto-singer, is still a very attractive card at Kissel's, where he has been singing for several weeks.—Ormond Butler, formerly advance agent for Edwin Booth, and Lee Williams, last year business manager of the Saints and Sinners co., are now actively engaged in the grain business in Cincinnati.—John Perdy, of the Home Run co., became ill during the week and was unable to appear in the final performance.—E. S. Gill, formerly with the *Evening Post*, this city, and more recently of the ill-fated American Dramatic Co-operative Association, has accepted the position of advance agent with the Her Atonement co. and departed for Chicago 25.—James Collins is again in the city and disengaged.—It is scarcely probable that the Vine Street Opera House will be reopened during present season, as the terms demanded by the millionaire proprietor, W. C. Neff, are pronounced exorbitant.

ST. LOUIS.

Harrigan's New York co. appeared last week at the Olympic to good houses, but not to the patronage that the performances deserved. Mr. Harrigan's co. is large and there is nothing stinted in the properties or scenic mechanism that more or less surround his plays. As Old Lavender, the first part of the week, Harrigan gave a performance that was entirely new here. People who remembered him when he came here before could only think of him as a dialect and character comedian. As the broken-down gentleman he gave a unique representation. John Wild has played darkies in the Harrigan dramas so long that anything he does in that line is done well. Dan Collyer as Dick, the rat, was the ideal bootblack. M. J. Bradley, Joseph Sparks, Richard Quilter and Pete Goodrich were all good. Mrs. Annie Yeamans, as Mother Crawford, was heartily received. Emily Yeamans, Esther Williams and the Langdon Sisters sustained their roles acceptably. On Thursday Cordelia's Aspirations was put on, when the house increased perceptibly, as people were anxious to see the great exponent of New York life. Nat Goodwin in Turned Up and Lend Me Five Shillings this week. A Parlor Match next.

McNish, Johnson and Slavin filled the Grand last week.

A Home Run this week at the Standard. Louis Lord has been playing to fair houses in an emotional melodrama, Idonia. Marshall's Japanese troupe this week; Around the World in Eighty Days next.

Peck's Bad Boy did a phenomenal business at the People's last week, having on Sunday the largest evening audience that has crowded this theatre in three years. John Prindle as the Doctor and the Country Bumpkin made a big hit. Marie Heath sang her song, "I Am So Shy," to numerous encores. Roy Patterson gave a neat jig. Harry Crandall and Harry Brooks as the Grocerman and the Boy were good. Michael Strogoff this week.

Pope's has had a successful week with Chip o' the Old Block. Marguerite Fish, ably seconded by R. L. Scott and Harry Wills, furnished fun. Scott, as the Commodore, has a character similar to that he played in Muggs' Landing. Harry Mills, as the Youthful Jockey, was very clever. Miss Fish is original in all she does, and as Pixey is saucy and girlish and invests the character with the necessary pathos. Dan Sully this week.

Cues: The Exposition is hurting all the theatres, the admission fee being twenty-five cents with the privilege of hearing Gilmore's Band.—This week will be the twenty-first encampment of the G. A. R. The city is in gay attire and there is prospect of the Temples of Thespis doing good business.—A funny thing happened last week at Pope's. The star ordered a lemonade sent behind the scenes. The darkey started with it, and, being new in the business, walked down the aisle and up on the stage and through the proscenium door. The manager met him there and proceeded in no gentle manner to show him the route to the stage door.—Gus Williams comes to the People's next week.—Evangeline same date at the Grand.

NEW ORLEANS.

We are off to a good start. By this I mean that the theatrical season here has opened auspiciously. Although the weather was extremely bad in the forepart of the week, it had no great effect on the attendance at the various theatres here. Managers are highly elated at the good beginning made. Wilson and Rankin's Minstrels were at the Academy of Music. The co. has been opening theatres all through the South. The first-part singing is very good. The co. is weak on the ends, Schoolcraft and Wilson alone being available. As an "ender," Marcus Doyle is the flattest kind of a failure. He is a good clog dancer, but begins and ends right there. John Keegan is better. Some of the jokes are new, some are left over from last year, while the others are the property of the newspapers. Newspaper humorists should be great men in the estimation of the modern end-man. Griffin and Ardell are about the best of those who copy Frank McNish's Silence and Fun. The Adonis clog was well received. The afterpiece is bad.

Mr. Bidwell has had the Academy thoroughly overhauled, although it did not appear to need it. The house looks as bright as an '87 dollar. Lizzie Evans in Our Angel, this week. Helen Blythe next.

The regular professional season began at the Avenue last week, with the Weston Brothers in The Ways of the World. A preliminary season had been played the week before. The Westons are clever musicians. Their solos and duets were vociferously encored every night. Richards and Pringle's Minstrels this week. Dan Kelly in the Shadow Detective next.

Jetties: The original date set for the opening of Faranta's Theatre was Sept. 24, but Mr. Faranta evidently thought that too late, for it was changed to 17. Mr. Faranta first started in business here with a tent. He did well, and then built a theatre. It was not much, but he has improved it every year until now it presents quite a respectable appearance. This season he has added a gallery capable of seating two or three hundred people.—Riley and Wolf's Variety comb. was the opening attraction. The patrons of Faranta's are not very fastidious—almost anything pleases them. Perhaps that was why this show pleased.—Hall and Devoy's Fun in a Boarding School comb. this week.—There is trouble brewing in the ranks of Wilson and Rankin's Minstrels. The cause of it all is that Griffin and Ardell, who do a tumbling act, are not satisfied with their position and want to leave. William F. Dickson, the proprietor of the show, said no, and to show them that he meant it. hied himself to court and had an injunction issued, returnable 27.—Mr. Bidwell saw the minstrels from the manager's box last Sunday night. He seemed to enjoy it.—There is little or no change in the staff of the Academy.—A. Roig, who has been Mr. Bidwell's manager for many years, will continue in that position. Fred. Manberret will pass out the pasteboards, and take in the coin (he's great on that) for the parquet and dress circle, while B. Shakelford will attend to the boys. The others are as follows: R. J. Browne, stage manager; G Borchert, musical director; J. Keegan, stage carpenter; Harry Dayaz, property man, and J. Garlic, advertising agent.—Frank Lahey, the doorkeeper of the St. Charles, is at the Academy this season. Stately and dignified Ed. Ryan is on hand again this season to conduct people to their seats. I regard Mr. Ryan as a model usher. He is never rattled, no matter how big the crowd. He has been connected with the Academy a good many years—in fact, has grown gray in the service.—Lilian Lewis, whom I mentioned last week as being the most probable lessee of the Grand Opera House of this city has written a letter to the dramatic editor of the *Picayune*, stating that she does not desire the house, and does not intend to take it. Miss Lewis plays here two weeks in a repertoire.—The co. engaged by Frederic Mange, for a season of French opera, is now complete, and will leave Paris so as to arrive here and inaugurate the season early in November.—A. W. Jones will be in the box-office of the Avenue Theatre again this season. John Fleming will guard the door.—We may get Sweatnam, Rice and Fagan's Minstrels after all. John Curry, their financial backer and assistant manager, was in the city last week. A week in January was wanted. Hope he got it.—Will J. Duffy, in advance of Lizzie Evans, has been here and gone. He left traces behind him—on the fences, in the windows, in fact, in every place where paper could be put. He certainly knows how to bill a town.—Robinson's Dime Museum opens 1. The house looks resplendent in a coat of new paint.

CLEVELAND.

Natural Gas has blazed brightly all the week at the Opera House. It is a very funny thing, this skit evolved by Grattan Donnelly, the Philadelphia journalist, and has played to the biggest business of any house in town. Amy Ames' Kitty Malone is a repetition of her famous character in A Tin Soldier, only it is elaborated and better worked out. She made a corking hit. Hardly less successful were Rachel Booth and stately Katharine Howe. The trio of comedians, Eddie Girard, H. V. Donnelly and J. D. Gilbert, have "fat" parts and are ever introducing new business, which it is the truth to term "original." Allan Dare 26; Vernona Jarbeau in Starlight 3-5; McCaull Opera co., opening in Indiana, 6-8.

At the Park, John W. Ransone, known this way as a fairly successful protean actor, has been doing an alleged "satire on the modern dramatist," which he calls Catnip Tea. The brewing was not palatable to Park patrons, as business was only tolerable. With the exception of Sol Aiken, an excellent comedian, and Jennie Williams, a good soubrette of the romping sort, the co. is not remarkable. Business fell off the last part of the engagement. There is nothing booked here until 3, when The White Slave will be put on for a week. The American Co-operative Dramatic co., organized in Cincinnati with a loud blare of trumpets, was due at the Park in Themistocles 26, but Manager Ellsler, much to his relief, had word last week that the concern had gone the way of all "snaps," ambitious and otherwise.

Herne's Hearts of Oak concluded a week's run at the Columbia 24. The piece was done in good style so far as scenery is concerned. Grace Huntington, the leading lady, is not the success Mrs. Katharine Corcoran Herne was in the part of Chrystal. Minnie Maddern in Caprice and In Spite of All 26. Murray and Murphy 3. On the Rio Grande 10.

H. R. Jacobs' Cleveland Theatre has had a good week with Tony Pastor's co., but Tony hadn't the show he has been in the habit of giving Cleveland patrons. Little Tich is the cleverest feature in it and made a hit with his drolleries. Of course, Tony himself came in for his usual ovation. Robert L. Scott, Harry Mills and Marguerite Fish in Chip o' the Old Block 26; The Silver King 3.

Briefs: The Press Club are arranging a reception to Minnie Maddern.—B. C. Hart, manager of the Columbia, has bought a 2:30 trotter with his profits so far.—Adelaide Detchon writes home from London that Harry J. Sargent mismanaged her. She has got rid of him and will return to dramatic business.—The old Academy of Music opens 3, as James Douglas' Winter Garden and Theatre of Varieties.—Henry C. Miner began suit 23 in our Common Pleas Court against Manager B. C. Hart, of the Columbia, claiming that the latter has violated his part of a contract made with plaintiff, reserving the Columbia for week of 3. Mr. Miner seeks to have Manager Hart enjoined from permitting his theatre to be used for any other attraction; also for damages. Manager Hart says that the contract was made June 2 and referred to the People's Theatre, not the Columbia.—Mrs. Fred Benes, of this city, joined the Catnip Tea party 25 and left with them for Detroit. She will be known on the stage as May Congdon.—The feature of Drew's Dime Museum 26 is Captain W. H. Chittenden's Alaska Village.—Bruns and Monroe's Variety co. opened at the Grand Central 26.—Manager H. R. Jacobs was in town latter part of the week.—The old People's Theatre will be turned into an armory for a local military corps.—Coleman's colored jubilee singers appeared at Music Hall the latter half of the week.—Cappa's New York Band and Hortense Pierse 30 at Music Hall.—Rain spoiled the ball game which was to have been played by the Natural Gas and Catnip T. nines.

SAN FRANCISCO.

SEPT. 20.

Contrary to expectation, the new plays produced here did not create a sensation. Of Mr. Boucicault's season and new comedy, the *Call* says: "This will be the last week of Dion Boucicault's engagement at the Baldwin—an engagement that, it is generally understood, has realized neither his own nor his manager's expectations in a financial way. The feature of it has been the production of a new comedy-drama, Phryne, of which it is quite safe to say the lease of dramatic life will not be as long as that of Mr. Boucicault's brain-child born at the California during his preceding visit. There are some bright lines of text in it, but they are few and far between; and there are several good situations for Miss Thorndyke, of which she avails herself fully; but still, these good features will not prevent Mr. Boucicault admitting Phryne to be what Beau Brummell's valet called his master's cravats." A double bill of Phryne and Mr. Boucicault's one-act-play Kerry, for the week. Clito follows 26.

W. J. Scanlan leaves us after a profitable season at the Bush Street Theatre. He makes way for Frank Mayo in Nordeck.

Jeffreys Lewis in Lady Lynne pleased the patrons of the Alcazar. Camille replaces it.

At the Tivoli Olivette was substituted last Thursday evening for The Lily of Killarney, Laura Clement in the title role. It will be sung until Falka is given. It is said that the Tivoli will be so unfortunate as to lose comedian, Edwin Stevens, who becomes a member of the new California stock co.

The Orpheum management are following the plan of Koster and Bial's (New York) in admitting persons attending any of the first-class theatres on the presentation of their reserved seat coupon.

Robinson's Circus has been doing a fine business.

The panorama of Vicksburg and of Missionary Ridge continue to attract large crowds day and night.

A large and fashionable audience greeted Frank Mayo at the Bush Street Theatre last night. He opened in Nordeck with the following cast: Waldemar Nordeck, Frank Mayo; Fabian, C. Harvey; Witold, J. H. Taylor; Frantz Vogel, E. Nalod; Margaret, Fanny Graham; Count Morynski, D. Hanchett; Prince Leo, William Harcourt; Ladislaw, Robert Neil; Justin, R. Howard; Paul, J. H. Conly; Princess Zulieski, Alice Fischer; Wanda, Helen Rand.

Camille was the attraction at the Alcazar with this cast: Camille, Jeffreys Lewis; Armand Duval, Gustavus Levick; De Varville, Harry Mainhall; Gaston, George H. Trader; Mons. Duval, Leo Cooper; Gustave, Emile Collins; Servant, Harry Russell; Mme. Prudence, Annie Adams; Olympe, Eleanor Barry; Nichette, Maude Banker; Nanine, Fanny Bowman. The house was well filled, a benefit having been tendered C. G. Ray, who has been in ill health, and before his departure for New York to play in Rankin's Macbeth at Niblo's. La Belle Russe follows.

Coast Drift: Lewis Morrison is negotiating for the purchase of Daniel Deronda, adapted by Judge James H. Ryan, of San Francisco, from George Eliot's novel of that name.—Miss Lesson, of this city, whose success on the French stage has been so great, is to play at the Odeon, Paris.—J. N. Long departed last Monday to join Modjeska's co.—Maude Granger has abandoned her Portland engagement and goes East shortly.—The Webster-Brady co. are at Sacramento this week.—George Wessels has been served with an injunction restraining him from the production of The Stranglers of Paris at the Wigwam Theatre. Mrs. Lizzie Vigoreux claims that she adapted the piece, on which she obtained a copyright last April. Wessels had played in the piece in various parts of the State.—Eben Plympton may play Jack after the Clito production.—Miss Bowman, who plays Maggie in Phryne, and took Miss Elmore's place, is well spoken of in the part.—Felix Morris, a brother of Isabel Morris, comes to the Bush Street soon with Rosina Vokes.—Clara Beaumont's Harbor Lights co. has disbanded for the present, owing to an accident which befel Miss Beaumont. While riding in the cars she was thrown from her seat, breaking a rib, and was unable to play.—Eleanor Barry, as Lady Rydal in Lady Lynne, receives favorable criticism.—Mr. and Mrs. Charles Edmonds have decided to leave the stage and locate in San Buenaventura, where Mr. Edmonds will go into the real estate business.—Ben Teal leaves for the East immediately after the production of Clito.—E. F. Thorne reorganized his co. for a tour with the Three Guardsmen, opening in Los Angeles Monday night. The additions to the co. are Imogene Eberle and Frank Wyman.—Gustavus Levick was offered an engagement with Modjeska, but declined.—Tellula Evans declined a telegraphic offer to join the Pyke Opera co. in Montana.—Frank Hoag goes out with Jeffreys Lewis' road co.—Thomas G. Patten, of the Clito co., has had the pleasure of meeting a number of college friends in the city.—Press advices from Adelaide, South Australia, mention the success of the California sisters, the Misses Joran, as phenomenal. These talented young ladies were under the patronage of the Governor of the colony, who is himself a thorough musician, and his influence, added to their own intrinsic merit, brought them laurels and money. The Misses Joran return to San Francisco to remain a short time before proceeding to a wider field of musical culture in Europe.

CHICAGO.

Very little requiring comment happened at the theatres last week, although the variety has been ample enough to suit all tastes. At the Opera House the success of the McCaull Opera co. in Indiana has warranted its continuance for the third and last week of the engagement. The excellence of the cast has done much to make this otherwise rather ordinary work a popular entertainment. Digby Bell and Louise Paullin are to be credited with the chief successes. The Booth-Barrett co. begins a three weeks' season at this house 3. Prices have been advanced for the occasion, but no doubt large houses will be the rule.

The Hanlons have drawn well at the Grand, where Le Voyage en Suisse has been revived. The co. is not particularly strong, but the comical work of Edward Hanlon and his aids have been enough to give satisfaction. This week Sol Smith Russell.

Herrmann closed a prosperous two weeks at Hooley's, his new mysteries having proved great cards. This week Sweatnam, Rice and Fagan's Minstrels, who have wisely abolished the tedious afterpiece and introduced a lot of new features. Rosina Vokes co. 3.

Charles T. Parsloe, in A Grass Widow, had rather poor success at the Columbia. Parsloe did a Chinese servant in his well-known style. This week Margaret Mather in Romeo and Juliet and The Honeymoon. Haverly's Minstrels 3.

Lotta has continued to pack McVicker's with laughing crowds, the new play, Pawn-ticket No. 210, having proved successful enough as a vehicle for her antics. John Howson's performance of the Jew pawnbroker remains the most artistic thing in it, however, and he helps the play as much as the star. This week Lotta in The Little Detective. Joseph Jefferson 3.

The People's found The Ranch King a popular card, and the theatre has been filled every night. This week Patti-Rosa in Bob.

The Academy of Music had a profitable week with the spectacular Around the World. This week Her Atonement co.

Miner's Silver King co. will be at the Windsor this week. Peter Baker in Chris and Lena 3.

Lillian Lewis in New Magdalen will be at the Standard this week. This house has come down to popular prices, and may manage to exist under the new conditions.

Brief Mention: The good work of Lon Blanden as a ranchero in The Ranch King at the People's Theatre is deserving of notice. He is worthy of more important parts.—The prosperity of the theatres thus far is indicative of the commercial prosperity now existing in the city, as they have never done better in their history.

BALTIMORE.

All the theatres are now in full blast, and the season may be considered as fairly opened. The Lyceum, after complete remodeling and overhauling, was opened as a place of public amusement for the first time on Monday night. Conried's Opera co. in The Gypsy Baron being the attraction. At Ford's Opera House last week Ezra Kendall appeared in A Pair of Kids to a succession of very good houses. Kendall's comedy work is just as genuine and irresistible as ever, and his Giles Buttons is still an unique and remarkable creation, though he is not so careful in his make-up as he used to be. The co. is fully up to the requirements of the play. On Monday night Jim the Penman opened for the week to a house packed to the walls. Next, Joseph Murphy in The Donagh.

The Little Tycoon did not have the same draft at the Holliday Street Theatre last week that it has always had heretofore, although it was mounted with as much care, costumed as richly, given by as strong a co., and was just as innately bad as it always was. This week Bolossy Kiralfy's spectacular production of Sardou's Dolores is drawing good attendance. Next, Joan of Arc.

Patti Rosa made her first bow to the Baltimore public at Harris' Academy of Music last week, and made a most favorable impression. She is a bright, winsome little somebody, with a good voice and a lightness of foot that was fetching. There's more in her than a mere imitation or resemblance to Lotta. Her Zip and Bob were both good performances and do not suffer at all by comparison. Business was large all the week. The Kindergarden opened with a big matinee on Monday. Next, On the Rio Grande.

The good variety programme offered this week at the Monumental Theatre by Hyde's Specialty co. is pleasing large audiences. Among the special features are dancing of Kittie O'Neill, the sketch of Byrnes and Helene and the singing of William McMahon. Next, Austin's Australian Novelty co.

Odell Williams in the Judge began a week's engagement at the Front Street Theatre on Monday night with a big house. Next, Checkered Life comb.

Mention: By invitation of the management, a company of newspaper men, artists and prominent citizens inspected the new Lyceum Theatre on Saturday night. The building was formerly owned by the Wednesday Club, a prominent social and dramatic organization, and was used as an amateur theatre. The interior has been entirely remodelled at a cost of $20,000. The first floor contains an orchestra and a circle, the two being divided by handsome brass-mounted posts, connected by ropes of blue plush. There is but one gallery. The windows are finished in hard wood, in keeping with the patent orchestra chairs, and contain heavy curtains of same color as the drop. The floors are covered with Brussels carpet and the walls are finished in softest tints. A new proscenium arch has been placed in the auditorium at a height of 35 feet and a breadth of 30. The stage has been brought forward and now measures 45 feet in depth. The stairs and floors of the inner lobby and ladies' toilet-room are covered with Moquet carpets of the latest designs, while the floors of the front lobby and gentlemen's smoking-room are laid with oil-cloth in imitation of tiling. Two new exits have been made in the front of the building, which, with the main exit, ought to empto the house in three minutes. The opera chairs are of the Demarest pattern, and made of cherry wood finished in blue plush. There are no doors between the auditorium and the outer lobby, rich draperies being used instead. While the co. inspected the building, the orchestra, under the leadership of Professor Adam Itzel, Jr., rendered an attractive programme. Afterward a colation was served in the gentlemen's parlor.—J. W. Albaugh, of the Holiday Street Theatre, is the proprietor of the Lyceum, but his son, J. W. Albaugh, Jr., will be the acting manager. S. W. Fork is general manager of all Mr. Albaugh's enterprises.—John F. Ford, Jr., of the Opera House staff, will be married on the evening of Sept. 28 to Miss M. Mitchel, of Philadelphia. The ceremony will be performed at St. George's P. E. Church. There is no more popular and genial person in theatrical circles in this city than young John Ford, and he has the congratulations and heartiest best wishes of every one who knows him. He goes South immediately after the ceremony.—Colonel J. A. McCaull was in town last week.—Manager Ford is making some improvements in the Opera House, carpeting the whole first floor between the seats.

JERSEY CITY AND HOBOKEN.

At the Academy of Music last week Shadows of a Great City drew very good business. The pretty theatre is attractive and the elegant stage setting adds much to the pleasure of the performance. Effie Ellsler opened 26 to fair business, the attraction being Woman Against Woman. It was produced with the little star's usual ability, assisted by Frank Weston and a good co. In the co., however, there has been several changes since last season, among the new faces being Lizette Le Baron and Mary Myers. The Phil Tresider of Archie Boyd was quite funny and tickled the "gods." Miss Ellsler will appear in Egypt, Laura Don's play, latter part of the week. Next, Lights o' London.

The orchestral music at the Academy, under the leadership of Professor Wagner, is an especial feature of this house, and never fails to call forth repeated plaudits each evening.

HOBOKEN.

H. R. Jacobs' Theatre is having an excellent run of business. All last week good houses were the rule, Passion's Slave being the attraction. This week, Frank I. Frayne in what he terms an "animo-dramatic historical romance," entitled Mardo. This drama has probably the widest moral, physical and geographical range it has ever been my lot to witness. It includes Mormons, Mexicans, negroes, nobles, Nihilists, a Czar, animals from both hemispheres, guns, pistols, bombs and a plot. The large audiences were pleased and the management satisfied. Next week, A Night Off.

Cronheim's Germania drew good houses all last week to witness a fair variety show. This week is devoted to Ireland and the Irish. Sullivan's Glimpse of Erin and Morrissey's Mirror of Ireland being the attraction. Enthusiasm reigned—especially over the tableaux arranged by John Hammond. Next week, Edith Sinclair in A Box of Cash.

Items: Manager Cronheim, last week, purchased the whole property on which his theatre is built. It cost $35,000. Mr. Cronheim will open an office in Stanton street, New York, for the purpose of making bookings and engagements; it will also be a sort of reading-room for theatrical people.—Ed. Moore is the happy possessor of a new boy.—Harry W. Semon, of Jacobs', received a handsome jeweled badge from Frank I. Frayne. It is a lion's head set with diamonds.—Frank Cotton, of Cronheim's, has commenced his usual Winter's work of breaking and training animals for next season.—The music at both Jacobs' and Cronheims' is unusually fine. —Myles Morris makes quite a hit as Barney the Guide. —May Wentworth, who sang last week at the Germania, has one of the sweetest voices on the variety stage.

BROOKLYN.

Jim the Penman drew large business all last week to the Park Theatre. T. P. W. Minstrels opened on Monday evening to a well-filled house. Next week, Dixey.

At the Brooklyn Joseph Haworth and Rosedale did fairly well. J. K. Emmet in Fritz came on Monday evening to good business. Next week, Hoodman Blind.

Beacon Lights proved a strong attraction at the Grand last week. Kate Claxton in the inevitable Two Orphans drew fair attendance on Monday evening. Still Alarm next week.

The Kindergarden scored a success at the Criterion, business being good all the week. Clio was the attraction on Monday evening. The audience was large. Week, Karl the Peddler.

The Rentz-Santley co. filled Hyde and Behman's Theatre on Monday evening. Next week, Kernell's Monarch co.

At the Standard Turner's Under the Gaslight co. was seen by a large and enthusiastic audience on Monday evening.

BROOKLYN, E. D.

The Still Alarm drew packed houses at the Lee Avenue Academy last week. Monday 26, Dominie's Daughter opened to very good and appreciative audience.

Corinne took the audience at the Novelty by storm last week, and played to pack houses. Monday 26, Hallen and Hart's Specialty co. opened to a good house.

J. B. Polk in Mixed Pickles drew very good houses all the week at the People's. Monday 26, A Magic Talisman opened to good attendance.

The Early Bird Specialty co. played to very good houses at the Grand last week. Monday 26, Selected Specialty Star co. opened to a very good house.

Mme. Ancion, called Queen of the Air, who made her debut in this country at the Grand Theatre on balancing trapeze, met with serious internal injuries from a fall of twenty feet on Tuesday evening of last week.

LOUISVILLE.

At Macaulay's Nat Goodwin drew very large business for five nights, and a matinee in Lend Me Five Shillings and Turned Up. His support was of the very best, and general satisfaction is expressed.

Michael Strogoff opened the regular season at the Masonic to a succession of crowded houses. The co. is good, the ballet fair and the spectacular effects more than pleasing.

P. F. Baker, billed as Pete Baker in Chris and Lena, drew very large houses for a week at Harris'. The well known play was creditably rendered This week W. F. Bryant and Lizzie Richmond in Keep It Dark.

Of the New Buckingham Sid France in Marked for Life and the James Boys turned people away. Stetson's Surlesque co. 26, week.

Mention: Charles Taylor of Macauley's stage force is a good one. He is the ideal property man.—At the Grand Central a fair variety bill was offered.—Business good.—John Snyder and wife (Josie Norman) left for the East 22. They are good people, and will certainly be well placed.—T. H. Glenny and Charles Coote, of Goodwin's co., are writing a play jointly. Glenny's version of She is said to be well thought of.—Members of the Co-operative American co., which went to pieces last week, are still here. It is said Nat Goodwin helped several members out of his abundance. Wealthy Cincinnatians are back of the Co-operative, and it is probable its indebtedness will be paid dollar for dollar.—Henry Burck, Macauley's leader of orchestra, will at an early date join Theodore Thomas' orchestra. His absence will be felt. He is an ambitious and promising young musician.—Macauley's will be closed until 29, when Rice's Evangeline comes, to be followed in turn by Oliver Byron and Louis James and Marie Wainwright.—Manager Al. Bourlier has added a cosy smoking room to the numerous attractions of the Masonic. Comfortable chairs, pleasing decorations and numerous lithographs and photographs add to the general effect.—Leila Farrell was quite ill while here, and unable to appear except at one or two of the earlier performances. She is a beautiful woman and excited much admiration.—It is said "Pete" Baker and the principal members of his co. will play a special engagement in Berlin, opening in June '88, playing Chris and Lena.—The civility with which Mr. Appleton, Nat Goodwin's manager, receives a courteous inquiry concerning the route of his attraction is something that will challenge the admiration of all lovers of good manners.—Maude Haslom, of Goodwin's co., is an excellent actress. She made a most favorable impression here.—The Bijou Opera co., which started a two weeks' season at the Exposition, closed at the place 21 because of money troubles. Miss Hatcher, the primadonna, has been ill during the entire engagement. Charles Shackford, one of the male principals, left the co. last week. The salaries of every one connected with the concern were many weeks in arrears. The Exposition management is not in any way to blame for the breaking up of the co. Eichhorn filled out the week with concerts. This week Lizzie May Ulmer in Dad's Girl, to be followed by Rice and Ryman's Minstrels, Morris' Equine Paradox and Frank Daniels in Little Puck.

PITTSBURG.

The first week's business at the Grand Opera House, which was concluded 24, netted a fair surplus over and above current expenses. The Mestayer-Vaughn co. was the week's attraction, and that very absurd sketch, Tobogganing, was the medium for the display of the co's. versatility in character and comedy acting, and in vocalization. John S. Clarke this week; Frederick Warde next.

The Sweatnam, Rice and Fagan Minstrels closed a successful week's business at the Bijou 24. The co. gave a very good minstrel performance—in fact some of the specialty acts were quite meritorious. The singing of Banks Winter, the comicalities of Sweatnam, Rice and Cushman, and the pleasing songs and dances of Fagan, were the features of the show. White Slave this week; Kiralfys' Dolores next.

The Academy was liberally patronized and the Austin comb. was very well received. Tony Pastor's co. present week; Soldene co. next.

Gotthold's U. T. C. co. of course did good business at Harris'. It seems our people will never tire of Old Uncle Tom, Little Eva and the Gates Ajar. Wilbur Opera co. opened 26 to a large house. One of the Bravest next.

Mention: The Casino Museum continues to do a fair business, as also does the London Theatre.—The Barnum show will exhibit 3-4.—The Inter-State Fair opens 29. Fred. Parke is managing the enterprise, and he is booming it for all it is worth.—The local lodge of Elks attended the opening performance at the Grand Opera House in a body. During the evening the lodge presented Manager Chalet with a handsome gold watch.—The Casino Museum will present a Baby show next week.—Will Williams is preparing to leave the city shortly in order to pilot the Williams-Kernell show, which takes the road early next month.—The Wilbur Opera co. will produce several new operas during their stay here.—Will Stuart, of this city, is a member of the Frederick Warde co.—Scribner and Clement's Circus exhibited in this city (East End) last week to very fair patronage.—Charlie Stowe is here in advance of the Barnum show, and D. B. Hodges is on deck looking out for the interests of Soldene.—Manager R. M. Gulick is at present in New York.

ALABAMA.

MOBILE.

Mobile Theatre (J. Tannenbaum, manager): Wilson and Rankin's Minstrels 17; full house. Musical part up to the average.

BIRMINGHAM.

Opera House (F. P. O'Brien, manager): Lizzie Evans opened 21 in her new play, Our Angel. A large audience; every seat sold before the curtain rose. There has been a remarkable transformation in the House, and words of praise for Manager O'Brien could be heard on all sides. Miss Evans appeared 22 in her popular play, Fogg's Ferry, and the unstinted applause indicated great enjoyment. Helen Blythe and co. presented Only a Woman's Heart to a large and fashionable audience 23. The co. is a good one and the play was heartily enjoyed.

Briefs: Professor De Bang, leader for O'Brien's orchestra, arrived 24.—The finishing touches are being put on the Opera House Hotel.

CALIFORNIA.

LOS ANGELES.

Grand Opera House (Harry C. Wyatt, manager): Emerson's Minstrels played to large business week of 12. Hardly up to the standard. Edwin Thorne week of 19 in Three Guardsmen, Black Flag and Ticket-of-Leave Man. Boucicault is announced for week of 26.

Arena: John Robinson's Circus is dated for 10-11.

WOODLAND.

Opera House: Opened for the season by the Webster-Brady Dramatic co. 15, presenting After Dark; 16, Lynwood; Saturday matinee Hazel Kirke, and evening Pavements of Paris. Full houses. The singing of Laura Biggar gave great satisfaction. Her voice is powerful and at the same time very sweet. The Woodland orchestra, under the leadership of M. F. Levy, furnished the music. Woodland has reason to feel proud of her musical talent.

OAKLAND.

Oakland Theatre: A good co., headed by Edwin Thorne, gave fair performances of The Black Flag week of 12. Rose Harrison is the leading lady and was well received.

CONNECTICUT.

NEW HAVEN.

Hyperion Theatre (G. B. Bunnell, manager): Maude Banks in Joan of Arc, to fair business, 19-20. Louis James and Marie Wainwright in Virginius and Ingomar 23-4. The dramas were well presented. The audiences were stronger in sympathy than in numbers. Joseph Haworth opened a three-nights' engagement in Rosedale 26. Surprisingly small audience. The support was admirable.

New Haven Opera House: Barry and Fay appeared before small houses 19-20. J. K. Emmet found no seat vacant to frown upon 21-3. His artless grace or his graceful art, whichever it be, is as winning as ever. Kate Claxton presented Two Orphans at matinee and evening performances, 24.

Bunnell's Opera House: Sheehan and Coyne's Grogan's Elevation drew very well, 19-21. A Night Off, as given by Bartram and Burbidge's co. met with great favor, 22-4.

Items: The Hyperion Opera House, formerly the Carll, was finished during the Summer months in a style in keeping with its splendid proportions. The re-painting of scenery has been a little protracted, but the other improvements have been satisfactorily completed.

BRIDGEPORT.

Opera House (E. V. Hawes, manager): Atkinson and Cook's co. presented Joan of Arc to small but highly appreciative audiences 21. The piece was handsomely mounted and most ably portrayed. Maude Banks, who essayed the leading role, was warmly received, being forced to respond to several curtain calls. Wallack's latest success, The Dominie's Daughter, played to average fair house 22. The beautiful drama has received much praise. Co. excellent; unusual satisfaction. Kate Claxton 23, presenting Two Orphans; good house. Monday, 26, Shadows of a Great City opened to a good house. Gorman Brothers Minstrels Oct. 1; Roland Reed 3, Fred. Bryton 10

Theatre Belknap (C. J. Belknap, manager): Ben Maginley in Inshavogue first half of week. Good business. Arizona Joe last half of week to top-heavy house. Monday 26, Rufus Scott's play, Thrown Upon the World, opened three-nights' engagement to a big house. Sam'l of Posen, 5-7.

NEW BRITAIN.

Opera House (C. L. Hopson, manager): We, Us & Co., 19; good house. Streets of New York 20; good house. Excepting G. C Boniface, co. nearly all amateurs. Dominie's Daughter 21; rather light house. Excellent co.

MIDDLETOWN.

McDonough Opera House (A. M. Colegrove, proprietor): A Night Off 21; good co.; very slim house. Salsbury's Troubadours 22; good house. Nellie McHenry having been ordered to New York by her physician, her place was acceptably filled by Sallie Williams. Gorman Minstrels, 30.

HARTFORD.

Opera House (Jacobs and Proctor, manager): The Salsbury Troubadours in The Humming Bird first part of week to good patronage. Nate Salsbury was sadly missed. On account of illness, Nellie McHenry was unable to appear but in two acts. Not by any means the Trobadours of yore. Last half of week Ben Maginley appeared, with a well selected co., in Inshavogue. It seemed odd to see this old favorite with a brogue, yet unquestionably the star and play scored a hit.

Mention: Ex-Manager Wing, now in advance of the Yodler co., was in the city the past week paving the way for his star. Charles wore his old smile and was kept busy handshaking. He reports The Yodler a great triumph.—It is rumored that two well known detectives of this city are studying parts to appear next season with a Lights o' London co.

MYSTIC.

Opera House (Ira W. Jackson, manager): Julia Anderson presented A Wife's Secret 22; good business. Miss Anderson in the title role of Inez received merited applause. The support was unusually good. Clara Louise Kellogg 3.

WATERBURY.

Jacques Opera House: Louis James and Marie Wainwright in Ingomar 19; large and select audience. Mr. and Mrs. James have won a warm place in the hearts of the people of Waterbury. Kate Claxton in the Two Orphans 21; every available seat filled and most of the

standing room. Nobody's Claim, revised and improved, was presented before a large and delighted audience 23.

WINSTED.

Opera House (J. E. Spaulding, manager): Wilson-Day Theatre co. 19, week; business, medium. The co. has a gem in Little Annie Bird.

WILLIMANTIC.

Loomer Opera House: Maude Banks' co. in Joan of Arc to full house 22.

DISTRICT OF COLUMBIA.

WASHINGTON.

Rene would have drawn better houses last week at Albaugh's, I believe, if the play had been given with dash and spirit and the variety attractions omitted. There's altogether too much quartette singing and ground and lofty tumbling. This week, The Little Tycoon. Next, McNish, Johnson and Slavin's Minstrels.

The T. P. W. Minstrels drew good houses to the National. This week, Beacon Lights. Next, Ezra Kendall.

Harris' Bijou was crowded to see the Wilbur co. in a round of light operas. This week, Across the Continent. Next, Frank I. Frayne.

Items: The Australian Novelty co. comes again to Kernan's.—Frank Torrence, of the Rene management, had many pleasant things to say of THE MIRROR and sends his compliments.

GEORGIA.

COLUMBUS.

Springer Opera House (Theodore M. Foley, manager): Wilson and Rankin's Minstrels opened our season 16 with a very good performance. The house was jammed. Mr. Wilson has added several new features to his show, which were appreciated by the audience. Helen Blythe's Only a Woman's Heart co. 21; good house. The play is an interesting one and was well acted. Miss Blythe has great ability, and the support handled the piece to the entire satisfaction of all.

AMERICUS.

Opera House (G. W. Glover, proprietor): Only a Woman's Heart with Helen Blythe in the leading role. Miss Blythe was warmly received. Called three times. Mr. Brien's Dr Gordon was a well sustained effort. Every member of the co. did well. Large and well-pleased audience. This was the opening of our season.

MACON.

Academy of Music (H. Horne manager): Only a Woman's Heart 19; small but well pleased audience.

ATLANTA.

DeGive's Opera House: Helen Blythe 16-17 in Only a Woman's Heart; poor business. Lizzie Evans, the "Little Electric Battery," 19-20, large and enthusiastic audiences. The popularity of this clever little artist is steadily growing and bids fair soon to rival that of Lotta. She is a great favorite here.

ILLINOIS.

PEORIA.

Grand (Lem H. Wiley, manager): Tony Denier's Humpty Dumpty co. 27; large house.

Professional: Fred. Lee, a young man who lives here, has accepted a position with Sweatnam, Rice and Fagan's Minstrels. He joins them in Chicago. Mr. Lee is a splendid mimic and a phenomenal whistler. He took part recently in a house entertainment at the Opera House and was a surprise to every one. Manager Wiley secured him the above position in less than a week after he made his great hit. Success to him.

ROCKFORD.

Opera House (C. C. Jones, manager): Silver King to a good house 17. The McGibeny Family to a small but appreciative audience 19. Vernona Jarbeau in Starlight 22; good house, audience delighted.

MOLINE.

Wagner Opera House (Louis Fritz, manager): Charles A. Loder's Hilarity Comedy co. 21-2; good houses; performance very good.

INDIANA.

EVANSVILLE.

Opera House (T. J. Groves, manager): The Ideal Opera Club, a local society, appeared last week presenting The Mikado and Chimes, the stage sittings, costuming, etc., were superb, and the operas were given in a highly creditable manner. Large houses.

Crescent City Garden: Manager Lawrence still presents a good variety bill to good business. This house was opened as an experiment preparatory to building an Opera House on a more moderate plan.

Mention: Harris' Nickel Plate Circus has been doing a good business all week, owing to the Blue and Gray Reunion which is now on.

VALPARAISO.

Grand Opera House (A. F. Heineman, manager): Bella Moore co. opened 21 for four nights to good business. Owing to illness Bella Moore did not appear.

FORT WAYNE.

Academy of Music (Cook and Thompson, managers): The Criterion Opera co. did a very good business last week, presenting several standard operas in first-class style. The co. includes twenty-six people. This week, Gilbert-Huntley co.

IOWA.

BURLINGTON.

Grand Opera House (John C. Winton, manager): Dan Sully and his excellent co. appeared 21-2 in Daddy Nolan and Corner Grocery. Large houses This was Mr. Sully's first engagement in Burlington, but it will not be his last, if the enthusiasm with which his plays were received will have any weight with him.

CEDAR RAPIDS.

Opera House (Noxon, Albert and Toomey, managers): Thomas W. Keene came 19 in Richelieu to a large audience. Mr. Keene has a fine conception of the character of the crafty cardinal, while it is impossible to detect the young man underneath his make-up of the old statesman.

MARENGO.

Opera House (M. W. Stover, manager): Hyers' Comedy co. presented Blackville Twins, Colored Aristocracy and Out of Bondage to good houses 22-4.

KANSAS.

OTTAWA.

Opera House (Samuel Smith, manager): McKanlass' Colored Specialty co. 15-16; fair business. Entertainment well received.

LAWRENCE.

Opera House (J. D. Bowersock, proprietor): McIntyre and Heath's Minstrels 23; good house. Splendid satisfaction. Rag Baby 29.

WICHITA.

Crawford's Opera House: The Broderick Opera co. appeared 16-17 and the Mikado and Ruddygore: fair business. Co. very good and deserved better patronage. Skipped by the Light of the Moon had a crowded house 19; good satisfaction. Sol Smith Russell followed 20 and drew a big house. His new play, Bewitched, did not please as well as some other plays he has presented here; but Russell is just as well liked as ever. Nellie Boyd, 21-2, did not draw well, but gave good satisfaction in Unknown and Passion's Slave.

LEAVENWORTH.

Crawford's Opera House: McIntyre and Heath's Minstrels gave a good performance to a fair house 21. Tin Soldier played to the capacity of the house 22. Mr. Canfield as Rats was very good. Two Old Cronies to good business 23, notwithstanding Forepaugh's Show in opposition.

EMPORIA.

Whitley Opera House: Sol Smith Russell in Bewitched 19, large house. Eunice Goodrich rest of week.

NEWTON.

Ragsdale Opera House: Nellie Boyd and co. appeared in Passion's Slave and Unknown 19-20 to a fair business. The splendid manner in which Miss Boyd mounts her plays and the close attention paid to detail all tended to make the engagement a great success from an artistic point of view. The previous week of cheap attractions somewhat interfered with the drawing power.

Explanatory: J. J. Wallace requested your correspondent to make the following explanation regarding the Wallace-Winnett misunderstanding. Mr. Wallace says he is only playing Passion's Slave and Unknown in such territory and only such, accorded to Nellie Boyd by right of her contract with Mr. Stevens. That in two places in the East and South, lying in Mr. Winnett's rightful territory, Miss Boyd presented Passion's Slave and Unknown through the special permission of Mr. Winnett. Mr. Wallace is confident that THE MIRROR wishes but justice to all, and consequently does not wish managers to have any wrong impression of Nellie Boyd's rights.

Joke: Mr. John Thompson and two ladies gave a remarkably poor entertainment at Ragsdale Opera House 21. Mr. Thompson styles his combination The Ha! Ha! Ha! company; or, A Huge Joke. Newtonians say Mr. Thompson will never play a joke on them again.

ATCHISON.

Price's Opera House (E. L. Murling, manager): Evans and Hoey in a Parlor Match 15; large audience. Co. sustained its reputation. Sol Smith Russell played to a well-filled house 16. His new play, Bewitched, is very funny and gave general satisfaction; but it does not compare with Edgewood Folks. McIntyre and Heath's Minstrels on the 29; a fair business Good entertainment.

TOPEKA.

Crawford's Opera House: Sol Smith Russell in his new play, Bewitched, 19; large house; everybody pleased. Tin Soldier 19-21; large house; universal satisfaction. Rag Baby 22-4. Owing to a railroad accident the co. did not arrive in time the first night and an $800 house had to be dismissed.

Grand Opera House (J. M. Barron, manager): Welch, Wood and Anderson's Minstrels 22, week. This was just the kind of a show to catch the large number of bucolic strangers attending the State Fair.

Arena: Forepaugh's Circus gave the best exhibition of animals and people that we have had here in some time 22 and the crowds were variously estimated at from 12,000 to 15,000 at each performance.

FORT SCOTT.

Opera House (W. P. Patterson, manager): Charles Erin Verner 21; good business. The star made a very favorable impression. Agnes Herndon 30-Oct. 1. Marie Prescott 5-7; Old Cronies 10-11.

PARSONS.

Opera House (L. L. Baird, manager): Heywood's Mastadon's gave a fair performance 17; good house. Charles E. Verner in Shamus O'Brien opened the season 20; crowded house; general satisfaction. Sol Smith Russell in Bewitched 22; crowded house. Two Old Cronies 5; Louis James and Marie Wainwright 8; McIntyre and Heath Oct. 10.

MAINE.

PORTLAND.

Theatre: The engagement of that charming artiste, Mlle. Rhea, 19-20, was a pronounced success. Pygmalion and Galatea and Fairy Fingers were given, and in the latter piece the co., as well as the star herself, were seen to best advantage. The co. is a strong one, and Edward Bell, the new leading man, achieved an undeniable success. Adelaide Fitz-Allan and Miss Dantes are both great additions to the co. The costuming was elegant and the stage settings remarkably fine. It is decidedly refreshing to see a piece so thoroughly complete as was Fairy Fingers. Frank Sanger's co. in A Bunch of Keys gave two performances 22-3. Good houses.

Briefs: Bennett and Moulton Opera co. B appeared 3, week.—I am indebted to Mlle. Rhea for a handsome panel photo, which she gave me after the third act of Fairy Fingers.—Manager Knowlton has secured the Bijou Rink, and hereafter the place will be known as the Park Winter Garden. It is Mr. Knowlton's intention to refurnish the place and run a first-class variety entertainment.—The Stockbridge course opens 5 with Foster's Ideal Opera co.—Alex. Bell and his fair wife were busy entertaining friends during their stay here.

BANGOR.

Opera House (Frank A. Owen, manager): Gorton's New Orleans Minstrels to fair business 17. The jokes were old enough to vote. The Gold Band was fine. Bunch of Keys to only fair business 19-20. Augusta Van Doren in Charlotte Russe to slim crowd 21. Pat Rooney in Pat's Wardrobe to rattling good business 23-4.

MASSACHUSETTS.

HOLYOKE.

Opera House (Chase Brothers, managers): Kate Claxton in the familiar Two Orphans 19; fair house. Esther Lyons gave a finished as well as forcible performance of Henrietta. James L. Edwards as the Chevalier, and John E. Kellerd, an ambitious and painstaking young actor, as Pierre, are also worthy a special line of praise. Louis James and Marie Wainwright 20 in Virginius. It is needless for me to extol their merits, for the ground was fully covered in your recent criticisms of their performances in New York. Gorman's Minstrels 20; fair house. The banjo playing of E. M. Hall was very fine. Howard Athenæum co. 23; good house.

Items: Mrs. L. Florance, mother of Esther Lyon, very creditably assumed the part of the Countess for the first time here in the Two Orphans.—I had the pleasure of meeting E. M. Hall of Gorman's Minstrels, and found in him a gentleman of whom the minstrel profession may well be proud.

WALTHAM.

Music Hall (W. D. Bradstreet, manager): Kellar 22, was deserving of better patronage. The entertainment was both unique and pleasing and found much favor. Daly Brothers had their usual crowded house 24, appearing in Upside Down, the success of which is due to the efforts of the bright, clever people in the cast, rather than to the work of its authors. Dan has the cream of the skit and is irresistible funny. Pretty Lizzie Derious is seen to good advantage, and contributes much toward the "go" of the piece, which was put on in first-class shape, and met with great success.

Ticks: The police authorities at Boston have directed the district police to see that the stage of every theatre in the State, outside of Boston (which city is governed by a special Act) is provided with an iron fire-proof curtain.—Manager Bradstreet and wife are at the White Mountains enjoying (?) the forty-mile-an-hour zephyrs.

HAVERHILL.

Academy of Music (James F. West, manager): Chanfrau in Kit 19, drew a good-sized house. He is excellent in the character he represents and is surrounded by a first-class co. Denman Thompson in The Old Homestead drew his usual large house 23-4. Monte Cristo 29; Si Perkins Oct. 1; Redmond and Barry 4; Salsbury's Troubadours 6.

FALL RIVER.

Academy of Music (Thomas R. Burrell, manager): James O'Neill came 20 in Monte Cristo, attracting a large audience. Nobody's Claim 21; fair house. Annie Pixley 29; Rhea 30; Howard Athenæum co. Oct. 1; Denman Thompson 3; Streets of New York 5.

Items: The State Inspectors of Buildings have issued an order that all theatres outside of Boston, in this State, must put up a wire drop-curtain to be used in case of fire. It will cost $500 to equip the Academy.

TAUNTON.

Music Hall (A. B. White, proprietor): Helene Adell closed a successful week's engagement 24. Miss Adell sustained the excellent reputation made on previous visits. Support very good. Saturday night was presented, for the first time on any stage, a three-act drama by Leon Mead, a Boston journalist, entitled The Unknown Martyrs with the following cast: Philippe de Blancastel, Oscar Eagle; Monsieur de Fabry, Frank Holland; Colonel de Chabert, J. D. Walsh; Mons. Duportail, Elmer Rigdon; Stephanoff Adrianoff, Stephen Wright; Gabriel, George F. Bird; Valentin, Little Mabel Adell Walsh; Helene Overmann, Sara Lascelles; Valentine Bernard, Helene Adell. The play treats of Parisian society of the present day. Acts One and Two take place in that gay capital; third at the Gardens of Asnieres on the Seine. It is too talky and should be pruned. For only three rehearsals it went off very smoothly. Miss Adell showed careful study as Valentine.

Items: Among the artists engaged for the Musical Festival are Mme. Valda, and Maud Starkweather, sopranos; Gertrude Edmonds, contralto; Wilber Gunn, tenor; D. M. Babcock, basso, and Terrese Caneno, pianist.—There was quite a delegation from Boston, friends of Leon Mead, here 24. He is a royal good fellow and I wish him success.—The members of the Adell co. were entertained by the Criterion Club after the performance Saturday night. Had a very sociable time. J. L. Wooderson is the prince of story-tellers. Am under obligations to President Gutherie for invitation.—The audience attending the Adell performances comprised our best people.

LYNN.

Music Hall (James F. Rock, manager): Sam Lucas and co. gave a Sunday night concert 18; fair house. J. J. Dowling 19; top-heavy house. Si Perkins 20; big business. Two Johns 22; good-sized house. Howard Specialty co. 24; good business. This season has opened well. Atkinson and Cooke's Dramatic co. all this week. James O'Neill 5.

Items: A large number of street "fakirs" of no mean ability have been giving free exhibitions for the past two weeks, but are pulling up stakes on account of the cold snap that has struck us. It is with regret that I chronicle the suspension of one of our oldest weekly papers, the *Transcript*. Captain George T. Newhall, the editor, is a devoted student of Shakespeare, and has many friends in the profession. His paper will be missed by a large circle of our best citizens.

SALEM.

Mechanics' Hall (Andrews, Moulton and Johnson, managers): Two Johns 20; fair house; good satisfaction. The Dalys in Upside Down 21; big house; well-pleased audience.

Lyceum Hall: Professor Skinner has had good houses all the week, and the audiences seemed highly pleased with the performances.

NEWBURYPORT.

City Theatre (George H. Stevens, agent): Si Perkins, under the local management of W. A. Noyes and Co., 22; large house; good satisfaction. The orchestra carried with this co. is better than the average. Warfield and Weeks' Minstrels 24, under the same management; fair business.

FITCHBURG.

Whitney's Opera House (J. W. Ogden, manager): Gormans' Minstrels did a fair business 19. John S. Murphy in Kerry Gow drew a good house 21. Kellar the magician pleased a small audience 23. Michael Strogoff 24; fair business.

Personal: G. E. Sanderson, for six seasons connected with Whitney's Opera House, has gone to Amesbury, Mass., where he will be connected with the new Opera House as advertising agent.

GLOUCESTER.

City Hall (George A. Proctor, agent): Atkinson and Cook's stock co. in repertoire week of 19 to large business. Popular prices. Annie Louise Ames is leading lady with this co. and E. P. Sullivan is leading man. Frank Jones in Si Perkins 30 and Annie Pixley in Deacon's Daughter Oct. 1, both under local manager Bradstreet. Logan's S. F. Minstrels are booked for 6-8 and Helene Adell co. for week of 10.

NEW BEDFORD.

Opera House (John S. Moulton, manager): Moulton's Dramatic co. did a fine business all last week, the house on Monday and Saturday being crowded to suffocation. Crosswhite's colored troupe of singers did well Sunday night.

Liberty Hall: Sam Lucas cancelled his date for last Sunday. Lang's Comedy co. all this week.

Echoes: Manager Smith, of the Moulton co., made himself solid with the press by advertising at the usual special rates, thus insuring daily notices, and reaped the reward of large houses nightly.—The recent visit of the State Inspector was quite a costly one for both houses, as wire curtains are among the required improvements. This order is absolute for every theatre in the State.—The Board of Health has removed all restrictions made on account of diphtheria, the disease having been checked and confined to a few dwellings.

SPRINGFIELD.

Gilmore's Opera House (W. C. Le Noir, manager): The audience that attended A Night Off, 20, made up in enthusiasm what it lacked in numbers. The Bartram and Burbidge co. give a brisk and pleasing performance. Ernest Bartram, Mrs. E. A. Eberle, Ethel Barrington and Alice Evans were especially noteworthy. Louis James and Marie Wainwright made their first bow as stars here 21 in Virginius. House well filled and generous in expressions of approval. The support was excellent. The Dalys in Upside Down, 22, drew good business. Daniel Daly's irresistible work proves him an eccentric comedian of no mean ability. Thomas A. Daly quite wearied the audience. That sterling actor, George C. Boniface, gave his unrivalled impersonation of Badger in The Streets of New York to a fair house 24. The veteran's support was the best ever seen here in the melodrama, and the audience was enthusiastic.

Musee: E. R. Lang's co. in a foolish farce, entitled Friend Bill, 19-24, did a rather small business. W. J. Mills, a change artist, is the most able member of the co. This week return of Loyal and Disloyal. Rightmire's co. 3, week; Arizona Joe 10, week; Rich and Tomer's Minstrels 17, week.

Histrionic Happenings: Not content with his model amateur playhouse, Mr. George C. Fiske, of the Bridgeport Casino, has engaged Sidney Chidley to paint several new and elaborate sets of scenery.—Carrie Walton, whose recent severe illness compelled her retirement from the Night Off co., is reported as convalescent.—Am especially indebted to W. R. Barr, of the Streets of New York co., for courtesies.—A prominent theatrical man tells me (rumors to the contrary notwithstanding) that a new ground-floor theatre, seating 1,800, is an assured fact.—I desire to congratulate Joseph A. Taber, THE MIRROR's New Bedford correspondent, upon his recent nomination far the Legislature.

LOWELL.

Music Hall (A. V. Partridge, proprietor): Nobody's Claim 20; goodly house. Saturday is a poor theatrical day here, and Rhea did not have the house she deserved 24. Camille was the bill. Edward Bell, her new leading man, made a handsome Armande. Redmund-Barry 3; Salsbury's Troubadours 4; Edwin F. Mayo 6-7; Michael Strogoff 8; J. B. Polk 10.

Huntington Hall (John F. Cosgrove, manager): Denman Thompson pleased large audiences 19-20. Howard Athenæum co. 29.

BROCKTON.

City Theatre (W. W. Cross, manager): The Dalys in Upside Down had a packed house 19. James O'Neil in Monte Cristo gave excellent satisfaction to a fair house 21-2. J. C. Stewart's co. made its annual visit, presenting the Two Johns to good business 24. Denman Thompson in The Old Homestead, four nights, 5-8.

Items: Owen Ferree, manager for Mlle. Rhea, was in town last week. I had the pleasure of a half-hour's chat with him. Madame is to be congratulated upon having so gentlemanly a manager. Charles E. McElroy has sold another of his patent ticket-racks, this one going to the New York Academy of Music.

WORCESTER.

Theatre (Charles Wilkinson, manager): Kellar, the Boston Specialty co. and Maude Banks in Joan of Arc were the past week's attractions. Good houses prevailed. Chanfrau 27-29; Bunch of Keys 30-Oct. 1. The Bostonians, with several Worcester artists, 3-4. The Dalys in Upside Down 5-6. Shadows of a Great City 7-9.

Festival: This week the Musical Festival holds forth, and if past seasons are to be taken as a comparison, the theatre will do a large business. Dixey in Adonis and Chanfrau in Kit are the attractions this season. Every seat in the house for the festival was sold over ten days ago. Speculators are reaping a harvest, as it is estimated that one fourth of the house was purchased by them.

Mention: Arthur Howard, the popular actor, who has been passing his vacation at his home in this city, joins J. K. Emmet's co. for a season of thirty weeks. Bristol's Dime Museum is slow in opening season.—Manager Wilkinson's wife, who met with such success last Winter in directing amateur plays, is being already besieged for her services for this Winter.—Miss Banks says she is more than pleased with the success of Joan of Arc thus far this season, and will play nothing else.

NORTHAMPTON.

Opera House (William H. Todd, manager): J. S. Murphy, supported by a good co., played Kerry Gow to a full house 19. Held by the Enemy 6; Augusta Van Doren 10; Salsbury's Troubadours 21; Rhea 24.

MILFORD

Music Hall (H. E. Morgan, manager): The Dalys in Upside Down 20; crowded house. Many were turned away. Gorman Minstrels 23; best and most refined entertainment of the kind ever seen here.

LAWRENCE.

Opera House (A. L. Grant, manager): Henry Chanfrau 19 in Kit; small house. Co. very good. A large audience greeted Den Thompson 22 in The Old Homestead. Bunch of Keys 24; fair business.

MICHIGAN.

DETROIT.

At White's Grand Opera House Evangeline played to splendid business the first half of past week. The piece is too well known to need mention at this late day, and it will suffice to say that it was put on the stage in splendid shape. The latter half of the week Margaret Mather gave her rendition of Juliet to magnificent houses. The play was splendidly mounted, and the co. perfectly satisfactory. Miss Mather was at her best. Although the prices were raised fifty per cent. the houses were filled. Alone in London 29-Oct. 1.

At the Detroit Opera House Haverly's Minstrels gave four performances, including a matinee, the first half of the week, and Frank Daniels in Little Puck filled in the last half. Daniels is a very clever comedian, and his new piece affords him ample scope to display his abilities Ivy Leaf 29-Oct. 1.

Brevities: The prospects of a brilliant theatrical season here are very flattering. The best attractions in the country will play.—The new Whitney Theatre is rapidly approaching completion, but cannot be opened at the time originally set. With C. E. Blanchett in charge it cannot fail to be a success.—The music furnished the patrons of White's Theatre is most excellent. It is an orchestra of picked players. The selections are always new, and are thoroughly rehearsed.

GRAND RAPIDS.

Powers' Grand Opera House (George E. Gouge, manager): The MacCollin Opera co. put on The Musketeers, Francois and Beggar Student last week. The two former are new to us and were well received, and a better performance of the latter we have not seen here. Business ranged from fair to good. Jarbeau 28-9.

Redmond's Opera House (C. H. Garwood, manager): Edwin F. Mayo, in Davy Crockett, did a surprisingly large business all last week. Mr. Mayo apes his sire's rendition of the title role, but does it well; so we will overlook, therefore, any lack of originality. Mabel Leonard looked pretty and played the romantic Eleanor Vaughn creditably. Under the Lash this week.

Wonderland: People were turned away all last week, Our Jennie, interpreted by Jennie Yeamans, being the attraction. Of the play little may be said save that it reflects no credit on the author, Clay M. Greene, in a literary sense. However, it serves as a vehicle to introduce some of the star's specialties. These alone save the play. Miss Yeamans sings and dances in an easy, graceful manner peculiar to herself, and with the support of a good co. manages to please her audiences. This week, Frank A. Tannehill in The Exile's Daughter.

Smith's: A good performance was given all week, with Ed. Conly and Laura Francis, Emma La Manse and O. H. Kurtz as the principal attractions.

BATTLE CREEK.

Hamblin's Opera House (J. W. Slocum, manager): Frances Labadee in Nobody's Child 19; small house. Ed. Hanford in Partners in Crime 21-2; small houses.

LANSING.

Opera House (M. J. Buck, manager): Stevens' Dramatic co., accompanied by a splendid orchestra 22. Large attendance.

MANISTEE.

Scandinavian Opera House (Ernest Hellsvig, manager): Aiden Benedict 20; the largest audience the house has contained in three years. Mr. Benedict and his co rendered Monte Cristo fairly well.

JACKSON.

Hibbard Opera House (Z. W. Waldron, manager): Bateman's Argonauts of '49 opened week's engagement to large house 19.

Assembly Opera House (N. G. Davis, manager) Joseph H. Keane in Rip Van Winkle 20; business fair.

MINNESOTA.

ST. PAUL.

Grand Opera House (L. N. Scott, manager): Devil's Auction week of 19 drew good houses. Ignacio Martinetti and Edith Murillo are very clever and entertaining in their roles. They sing and dance well. Emily Maynard, as the Fairy, and Mlle. Leonildi Steccioni, leader of the ballet, met with favor. William Lorella, G. Donald Melville, the Garnella brothers and the Salmonsky brothers were exceedingly good in their acts. Maggie Mitchell week 26.

Olympic Theatre: Attraction week 19 Riley and Smith Musical and Comedy co. in Our Pink Dominos and a good olio. Good houses.

Mention: The St. Paul public were much disappointed at the Booth-Barrett co. not being able to visit us, yet a large number of our people attended the performances in Minneapolis. Sackett and Wiggins' Dime Museum has done a good week's business.

MINNEAPOLIS.

Hennepin Avenue Theatre (F. P. Weadon, manager): The Booth-Barrett co. 19-24 in Julius Cæsar, Hamlet, Othello, Macbeth, Merchant of Venice and King's Pleasure. Business for the week over $2,100, the largest ever done in the Northwest. The acting was superb. Booth's logical, natural development of Hamlet is his greatest work, and more in consonance with the gloomy grandeur of his own character than any of his other roles. In Iago his facial expression was most powerful and left little to the imagination. In his Brutus there was the very majesty and generous nature of the noblest Roman of them all. Barrett's Cassius was grand. His power in the exposition of the different phases of his other characters, notably Othello, was most remarkable. The support was excellent. E. J. Buckley was exceedingly strong as Marc Antony, Casio and Laertes. John A. Lane was excellent as Julius Cæsar. Miss Minnie K. Gale was a very good Desdemona.

Grand Opera House (J. F. Conklin, manager): Mr. and Mrs. Florence 19-24 in Our Governor, Mighty Dollar and Dombey and Son. Mr. Florence was as entertaining and amusing as ever; Mrs. Florence was irresistible in every role.

Mention: Manager Chase, of Booth-Barrett co., is guaranteed $10,000 for three nights in Omaha.—Sackett and Wiggins' new theatre in St. Paul, which they intend shall equal the one here in every respect, will open Dec. 5. Booth and Barrett will appear in both houses in April.

DULUTH.

Grand Opera House (John T. Condon, manager): A fine house greeted Maggie Mitchell in Fanchon 22. Little Barefoot was given 23, followed by The Pearl of Savoy 24. This is the opening of Miss Mitchell's season. The support is good and the performances throughout are very finished. The manager, H. E. Sanford, expresses himself as delighted with Miss Mitchell's reception.

Item: The advance sale for the Booth-Barrett comb. 26 was the largest ever known here. So great was the rush to get tickets that the plate-glass front of the office was smashed in by the pressure of the crowd.

MISSOURI.

KANSAS CITY.

Coates: Evans and Hoey opened to a full house 19, and played to good houses. A Parlor Match pleased everybody. Mr. Evans, as McCorker, has improved considerably. Old Hoss Hoey is inimitable. Minnie French, as Innocent Kidd, was the personification of innocence, and completely captivated the audience. The singing of the co. is especially fine.

Gillis: Agnes Herndon made her appearance before a Kansas City audience 19, in the first time in some years, and her reception was quite cordial. The engagement lasted three nights, her repertoire being A Commercial Tourist's Bride and A Remarkable Woman.

Ninth Street Theatre: Mattie Vickers, the popular soubrette, drew good houses all the week, and well she deserved them. The play was Jaquine; or, Paste and Diamonds.

Gillis: The Broderick Opera co. gave three performances of The Mikado, opening 21. Good houses. Mr. Broderick has become quite a favorite. George Paxton was Nanki-Poo; Maurice Hageman Ko-Ko, H. B. Reeves the Mikado; Wallace Bruce Pish-Tush; George H. Broderick Poo-Bah; Ida Mulle, Yum-Yum; Emma Mabelle Baker, Katisha. The chorus was in exceedingly good voice, and the large audience were well pleased with Gilbert and Sullivan's popular opera.

Overheard in the lobby: Dawson Mayer, correspondent of the St. Louis *Sportsman*, presented Agnes Herndon on Monday with a gold badge of the Order of Commercial Travellers of Kansas City. Miss Herndon has been elected an honorary member of the Order.—This is Mattie Vickers' first visit to Kansas City since she began starring.—Joseph Arthur, who has had such a pronounced success in New York with A Still Alarm, is a Kansas City boy. He was for a time assistant billposter for Mr. Brever of the Museum. Later he was a trusted employe of the Bank of Kansas City. His many friends in this city are interested in his future successes.—Oliver Twist at the Museum last week. Good houses.—On Thursday evening 29 the Elks will give Mr. Keene a benefit, after which a banquet will be given in his honor. It will be remembered that Mr. Keene was stricken with partial paralysis eighteen months ago in the rooms of the Elks of this city.—The Simon Comedy co. is playing to good houses throughout Kansas.—George H. Broderick, Emma Mabelle Baker, Ida Mule and Ada Somers were in attendance Monday evening at the performance of A Parlor Match at the Coates.—Mr. Hoey, "Old Hoss," played Broderick's song, "Deep Down Within the Cellar Here," on the fagott, evidently for Mr. Broderick's benefit.—Mr. and Mrs. Broderick and Ida Mulle occupied a box at the Ninth Street Theatre on Tuesday evening and saw Mattie Vickers in Jaquine.

SEDALIA.

Opera House (H. W. Wood, manager): A happy throng screamed their approval of Bewitched 23, in which Sol Smith Russell as Halcyon Todd, a good young man, has an ample field, and abundantly improves the opportunities for his drolleries Evans and Hoey's Parlor Match illuminated a well-filled auditorium brilliantly 26. Attractions ahead are Louie Lord 30-Oct. 1. Eunice Goodrich 3, week. Boy Hero 10; John F. Ward 14; Lizzie Richmond 17; Plum Pudding 20; Wilson and Rankin's Minstrels 26.

Facts: I don't like to spoil a good story for your Columbia (Mo.) correspondent concerning the duel scene in the fourth act of A remarkable Woman at the Agnes Herndon performance in Sedalia; at any rate he's had the pleasure of an interview with Miss Herndon. As I have written the alleged notice in the Sedalia *Democrat* I am in a position to give him the facts: Mr. Marr, the Prince, did not faint, and the wounding racket was published to assuage the madam's feelings, which were really wrought up because the fourth act was spoiled by Mr. Marr not having his lines. It was rather for that reason, the play was not put on in Columbia two nights later. Mr. Marr called on me the next morning to apologize for his shortcomings, and I trust my Columbia colleague's good right arm is in as sound condition as Mr. Marr's was at that time.

MOBERLY.

Opera House (C. P. Agpar, manager): Agnes Herndon delighted a large audience with the Commercial Tourist's Bride 17. New York Ideal Opera co. rendered The Mikado in an acceptable manner 21.

NEBRASKA.

LINCOLN.

Funke's Opera House (Fred Funke, manager): Milton Nobles 15-16, in Love and Law and From Sire to Son, drew full houses, as is always the case whenever he appears here.

Arena; Doris and Colvin's Circus was not a success financially 20, coming as it did just one week ahead of Forepaugh and just after the State Fair.

HASTINGS.

Kerr Opera House (F. D. Taggart, manager): McIntyre and Heath's Minstrels gave a very poor performance to a well filled house 16. Milton Nobles filled the house to overflowing 19-20 with Love and Law and From Sire to Son. Great satisfaction.

OMAHA.

Opera House (Thomas F. Boyd, manager): The attendance increased toward the close of Marie Prescott's audience 16-17, and the large audience that witnessed her Rosalind was most enthusiastic. The support was poor: even McLain came in for severe criticism. Rag Baby drew good houses 19-21. Milton Nobles opened a half week's engagement 22 in his new play, From Sire to Son. The audience was large and enthusiastic. Mr. Nobles is to be doubly congratulated on the success of his effort to write a good play, and on having so good a co. to represent it. The piece was well mounted and the costumes elegant. Charles Erin Verner 5-6.

Grand Opera House: Two Old Cronies was well received by fair houses 19-21. T. W. Keene opened a three night engagement as Richelieu 22, large house. Mr Keene received double encores after each act and a perfect ovation at the close of the play. Manager Barney offered Milton Nobles $500 to exchange houses, but the proposition was declined. After the close of Keene's engagement, the house will be closed for two weeks and given over to the decorators.

Arena: The tents of Doris and Colvin's Circus were packed 22. The performance was excellent.

NEW HAMPSHIRE.

MANCHESTER.

Opera House (E. W. Harrington, manager): The Bennett-Moulton Comic Opera co. opened a week's engagement 19 to an audience of 1,700, and has continued to draw crowded houses nightly.

LACONIA.

Moulton Opera House (H. Frank Moulton, manager): Michael Strogoff to 900 people 17. Chanfrau in Kit 22; full house; Augusta Van Doren 3; Annie Pixley 22.

NASHUA.

Theatre (A. H. Davis, manager): Andrews' Michael Strogoff co. drew an immense audience 20. Bennett and Moulton Opera co. week of 26.

DOVER.

City Opera House (George H. Demeritt, manager): Chanfrau, in Kit, to good business, 20. Rhea, supported by the best and most evenly balanced co. that ever appeared here, in Fairy Fingers, 21, to a large audience consisting of the elite of the place. This was Rhea's first appearance here, and to say she won the favor of her audience but feebly expresses it. Frank Jones in Si Perkins 24; big business.

Personal: Through the kindness of Manager Ferree, I had the pleasure of making the acquaintance of Mlle. Rhea.

EXETER.

Opera House: Large audiences have so far been the rule. Maude Banks made a decided hit in Joan of Arc. The Two Johns came 21, and had a big house. At the close of the piece the students of Phillips Exeter Academy arose in a body and gave the school cheer. There are 300 students in the Academy this year, and consequently front seats are in great demand.

NEW JERSEY.

TRENTON.

Opera House (John Taylor, manager): Frederic Bryton entertained a large audience 19 in Forgiven. Henry E. Dixey packed the house 21-2. Adonis was a glittering success. Miss Somerville's simple village maiden was excruciatingly funny. The Carleton co. in Nanon 24. First opera in the new house, and it was a splendid treat to the large audience. Booked: Joseph Haworth in Rosedale 30-Oct. 1. New York Casino Opera co. 3-4.

SOMERVILLE.

Mirror Hall (William M. Alberti, proprietor): The new curtain was shown to the public for the first time 24, when The Land of Nod, by children, was presented under the direction of Mme. Alberti. Smooth performance and good houses were elements of a complete success. Andre's Alpine Choir 1.

PATERSON.

Jacobs' Opera House: Good houses last week to see Frank I Frayne in Mardo the first three nights and Si Slocum rest of rest of week. This week, Dowling and Hasson in Nobody's Claim; Winnett's Passion's Slave co. 3, week.

People's Theatre (A. Philion, manager): Did fairly well with Rufus Scott and co. in Thrown Upon the World, founded on Charles Reade's novel, "Never too Late to Mend." Co. good. This week, George Atkins and Edith Crolius in A Checkered Life, followed 3 and week by George Mitchell in Shadowed Crime.

ELIZABETH.

Temple Opera House (A. H. Simonds, manager): Frederic Bryton in Forgiven 21; good house, but nothing to what it should have been. All were waiting for Dixey in Adonis. He came 23 to the largest house ever known in Elizabeth. The burlesque was slightly cut, but well presented. Mr. Dixey received round after round of applause, especially in his impersonation of Irving. J. B. Polk 29; Roland Reed Oct. 1.

NEWARK.

Miner's Newark Theatre: Hoodman Blind opened 26 to a fine audience. Frederic de Belleville, who appears as Jack Yeulett, gave a strong performance. He is well supported by Viola Allen in the dual role of Nance and Jess. The cast all through is strong, and the scenic effects very fine. Joseph Haworth in Rosedale 3, week.

Grand Opera House: Harry and John Kernell opened 26 before a large audience.

Waldmann's Opera House: The Early Birds Burlesque co. began a week's engagement 26.

NEW YORK.

BUFFALO

Academy of Music (Meech Brothers, managers): Frank Daniels in his new piece, Little Puck 19-21. First production. Described in last week's MIRROR. The piece pleased fairly well. House closed last half of week. Hermann 29-Oct. 1.

Court Street Theatre (H. R. Jacobs, manager): Last week N. S. Wood, in the Waifs of New York, continued the success of this house. People were turned away some nights. The standing room sign appeared regularly. Herne's Hearts of Oak this week.

Grand Opera House (T. E. Snelbaker, manager): This new bidder for patronage opened its doors Monday last to a very large audience, who were welcomed by a speech by the Mayor and had the pleasure of seeing Lilian Olcott in Theodora. The play ran through the week to good business. Mrs. McKee Rankin in a Golden Giant 26.

Mention: The Grand Central's bill of light opera by the Fifth Avenue co. drew good sized audience last week, and Hughes' co. this week.—Barnum's Circus drew immense crowds 22.

UTICA.

Opera House (H. E. Day, manager): Joe Jefferson in Rip Van Winkle 20; large audience. He gave an excellent presentation of the well known play. Mrs. Tom Thumb to light business 21. Emma Abbott as Marguerite 22; every seat in the body of the house taken. Charles A. Gardner in The New Karl 23, benefit to Thomas Barker, a former fireman, who was injured while going to a fire. This was the largest house of the week, standing-room being in demand. Gardner was at his best, and being supported by a good co. everything moved smoothly. He sang and danced well and was frequently encored. Effie Ellsler in Woman Against Woman 24; small but appreciative audience. We, Us & Co. 29, The Grass Widow Oct. 1.

ROCHESTER.

Academy of Music (Jacobs and Proctor, managers): Large audiences greeted Edmund Collier last week. Mr. Collier appeared in a round of characters that were sufficient to sustain his claim to rank as one of the coming actors in his line. His interpretation of the leading roles in Virginius, Damon, Metamora and Jack Cade was excellent, and he was repeatedly called before the curtain. The support, with a few exceptions, was very good. This week My Aunt Bridget co.; next, Lost in London; next, Corinne.

Grand Opera House (P. H. Lehnen, manager): Ten Nights in a Barroom first three nights of past week to fair houses. Emma Abbott Opera co. 29-Oct. 1.

New Opera House: E. H. Browne's co. drew light houses the first half of the week, appearing in Our Comrades.

Casino: Business good last week. A first-class vaudeville programme was presented. Present week Muldoon's Gladiator co. and the Horseshoe Four.

Items: Manager Jacobs, of the Academy, was in town for a few days last week and he greeted your correspondent in his usual genial manner. Mr. Jacobs leaves nothing undone that will tend to please the patrons of his large circuit.—J. H. Lester and William Forschler are in charge of the box-office at the Academy and their uniform courtesy and civility are making them many warm friends. They are deservedly popular with our amusement goers.—Manager Lehnen has added a cloak and toilet-room to the Grand.—Agnes Sherwood, late contralto with the Wilbur Opera troupe, is at her home here upon a brief visit. She is as yet undecided as to where she will sing this season, although she has received several offers.—The Academy will hereafter be illuminated with the incandescent light.—G. B. Heath, of the Collier co., was formerly a resident of this city.

ROME.

Opera House (Charles Tuttle, manager): Murray and Murphy 19; crowded house; good satisfaction; May Blossom 10.

WATERTOWN.

City Opera House (E. M. Gates, manager): Joseph Jefferson as Rip Van Winkle 21; $1,200 house. This was Mr. Jefferson's first appearance in this city. Repeated calls brought him before the curtain at the end of each act. Effie Ellsler as Bessie Barton in Woman Against Woman captivated a large audience 23. Manager Erlanger was so pleased with the house and business that he booked Aladdin for a date later in the season.

NIAGARA FALLS.

Park Theatre (A. H. Gluck, manager): Muggs' Landing 24; standing-room only. Zozo 28; large and delighted audience. We, Us & Co. 8; Roland Reed 24.

ITHACA.

Opera House (H. L. Hilgus, manager): Richard O'Gorman in Human Nature 20; Louise Litta Dramatic co. in Chispa 22 to good houses. We, Us & Co. 6.

MATTEAWAN.

Opera House (W. S. Dibble, proprietor): Abbey's Uncle Tom co. drew the usual large audience 23. May Blossom 27; large house. Ida Van Cortland for three nights in repertoire opening 29.

BATAVIA.

Barnum's Show and the Fair drew the people from all the country round. Never before has there been such a crowd. Notwithstanding the rain at night, the tents were filled at both performances, without a perceptible diminution of the crowd outside.

ONEONTA.

Metropolitan Theatre; Opened with Odell Williams in The Judge. Fair-sized and well-pleased house. Sawtelle Comedy co. (pirates) played to big business week of 19 Their repertoire consists of The Orange Girl (Phœnix), A Tangled Life (Passion's Slave), Rebel Chief (Shaughraun), Monte Cristo and Joshua Whitcomb. I understand that this is the last of cheap shows at this house.

BINGHAMTON.

Opera House (J. P. E. Clark, manager): Odell Williams in The Judge had a fair house and gave good satisfaction 19 Charles H. Gardner in Karl the Pedlar 22: crowded house; very pleasing performance. The Templeton Opera co. did fair business 23-4.

OLEAN.

Opera House (Wagner and Reis, managers): Stetson's U. T. C. co. pleased a large house 21. Louise Litta 29.

Mention: I understand Wagner and Reis have purchased the remaining shares of stock held by outside parties, and are sole owners of the Opera House block. Rumor says Mr. Wagner and family will spend the Winter in this city.

OSWEGO.

Academy of Music (Wallace H. Bristole, manager): Acme Comedy co., in Fortune's Fool 19-20; fair business and fair performance. Joseph Jefferson in Rip

CONTINUED ON EIGHTH PAGE.]

NEW YORK MIRROR

The Organ of the Theatrical Managers and Dramatic Profession of America.

Published every Thursday at 145 Fifth avenue, corner of Twenty-first street, by THE MIRROR NEWSPAPER COMPANY, Proprietors.

HARRISON GREY FISKE, . . EDITOR

SUBSCRIPTION.—One year, $4; Six months, $2.
ADVERTISEMENTS twenty cents per line, agate measure. Professional Cards (3 lines), $3 per quarter. Terms cash. Further particulars mailed on application. Advertisements received up to 1 P. M. Wednesday. Foreign advertisements and subscriptions taken at home office rates by our European agents, The International News Company, 11 Bouverie St. (Fleet St.), London, England; Grande Hotel Kiosques, Paris, France; F. A. Brockhaus, Linkstrasse 4, Berlin, Germany; F. A. Brockhaus, Querstrasse 29, Leipzig, Germany; F. A. Brockhaus, 4-1 Plankengusse, Wein 1 (Vienna), Austria, where THE MIRROR is on sale every week.

THE MIRROR is supplied to the trade by all News Companies.
Make all cheques and money orders payable to
THE NEW YORK MIRROR.

Entered at the New York Post Office as mail matter of the Second Class.

NEW YORK, . . OCTOBER 1, 1887.

MIRROR LETTER-LIST.

Armstrong, Fenwick	Lackaye, Will
Bruno, Augustus	Lingard, Catherine
Brien, Joseph F.	Le Royal, Henry
Bantos, Harry C.	Miller, Henry
Barringer, Charles	Mitchell, Julian
Berger, Fred.	Miln, G. C.
Bigelow, Sadie	Moore, A. E.
Burgess, Neil	Mason, Helen A.
Burrow, A. I.	Melville, Charles
Bruce, Mae	Maeder, F. G.
Berkeley, Dave	Mantell, Robt.
Clarendon, Hal	Maubury, Charles
Clark, John S.	McClean, Mrs. M.
Campbell, C. J.	Muraka, Mme.
Callahan, C. E.	Murray, Dominick
Callahan, Charles E.	Polk, J. B.
Carroll, Ed. H.	Pike, Maurice
Crowell, Floy	Paxton, Geo.
Craven, John T.	Putnam, Kate
Duffy, J. Clarence	Pond, Anson Phelps
Dietz, Frank	Powers, James T.
Decker, J. H. (Telg.)	Ratcliffe, K. J.
Dowling, J. J.	Riettis, F.
Dunsmore, Laura	Robe, Annie
Davis, Mark	Rosenfeld, Sidney
Dupuis, J. B.	Robert, Frank
Davenport, Edgar	Russell, Harold
Drew, Sidney	Rooney, Fitch W.
Elma, Lillian	Ross, Patti (Mgr.)
Emmet, J. K.	Stuart, M.
Ellsler, John A.	St. Clare, Dora
Faber, Duke	Sydney, Myra
Frohman, Chas.	Sutton, Annie
Foster, Mgr.	Spooner, Agnes
Fisher, Robert	Sheedgell, N. J.
Garland, Augustus	St. Julien, Miss
Gunter, A. C.	Sheridan, Emma
Gottbold, J. N.	Saxton, Margaret
Garr, J. C.	Soule, Helen
Girard, Eddie	Sterling, May
Gee, William	Summers, Ed.
Gray, Alice	Turner, W. H.
Huntington, Wright	Tillotson, J. K.
Haulon, Miss	Torphy, Eddie
Hall, Edward T.	Thornton, Adelaide
Hall, Milton	Taylor, H. P.
Holland, F. F.	Town, Ada
Hume and Castine.	Vernore, Miss B.
Huff, Minnie	Vincent, Chas. T.
Harold, Stuart	Wheeler, John
Hudson and O'Neill	Williard, Chas.
Hayden, W. R.	Whitecar, W. A.
Hageman, G. W.	Winter, Annie
Hartley, James	White, F.
Holmes, Raymond	Withers, Wm.
Hamilton, G. A.	Wheelock, J. W.
Henry, C. D.	Wilson, T. D.
Janish, Mme.	Walker, L. A.
Jordan, M.	White, R. C.
Jarrett, H. B.	Warren, C. R.
Jefferson, C. B.	Walton, E. L.
Johnson, Oliver B.	Wheeler, W. O.
Kellard, J. E.	Weldon, I. H.
Knight, G. S.	Waters, Joe
Kent, Chas.	Williams, Tony
Knowles, Marie (Telg.)	Wright, G. A.
Kellogg, Clara	Walker, Emma
Kennedy, Harry	Welty, G. M.
Logan, Anthony	X (telg.)
Laurence, Miss	Young, Max

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A Still Hunt.

We are not a little amused at observing the distracted appearance of the field theatrical at the opening of the season.

Many of our friends will know that the outer for horses and hounds begins this week. The hunt is created by a slip or bag charged with aniseseed. Over hill, fence and ditch the scramble is after this waif; and, of course, it leads a zig-zag round.

In like manner we find the critics, the true sports of the histrionic ring, all alert in pursuit of the game, which in their case is new plays.

The scrap of paper they affectionate is the MS. drama, and its various plots, incidents and adventures. These they pursue in guise of the genus and species of the critical tribe. Sometimes their method is that of a beagle, then a setter, then a pointer.

Many of them, such are the twists and turns of the current drama, that they call in the functions of the ferret, who can traverse in and out of very small openings and opportunities.

The activity of the hunters is incessant to get "the hang" of the game in quest; and with all their keenness of smell and lubricity of movement, they are often at a stand-still to make out what sort of game they are pursuing, and not rarely puzzled to know why such queer flesh and fowl is let loose upon them to hunt. At one time the predatory object is a steam engine, then it is a "girl overboard," and again a hole in the ground.

It would take at least two dozen Donnellys to cipher out from many of these a Shakespeare or a Bacon, or any other candidate for literary or dramatic renown.

Even beyond this we may notice the vigorous attorneyism demanded of the aesthetic fieldsman to justify the animals that show up and enunciate a reasonable reason for their existence.

No advocate at the Sessions ever so racks his brain to bring off a guilty offender as does the contemporary dramatic critic to make the worse appear the better reason, and to certify that never was there such a play, such mise-en-scene, such triumphs of robust and brilliant histrionism.

We can't but sympathize with their perspiring struggles, and trust that the day or night is not far distant when they will have to hunt game where they can decide promptly whether it is a hawk or a handsaw.

False Alarms.

Whoever in these days carries the pen of the journalist must have numerous occasions to make a note of the dire shortcomings of his fellow-craftsmen. The main purpose of the current press being to serve the public with job-lots of news, they are wide awake to throw into the market whatever occurs in chunks which fill the man, but provide no pabulum for after-digestion. For example, all the capitals of an office are employed in case of a fire in a theatre, to set forth the number of burned or killed, the woodwork destroyed, the insuffiency of exit and the general incendiary incidents.

Lately attention has been actively called to the false alarms given by the outcry of "Fire!" by some random bawler, of whom we may be informed that he was a drunken straggler in the gallery; but we discover no attention to the primary offense of his admission within the walls of a place of amusement crowded with hundreds of lives which may at any moment be jeopardized by an alcoholic outbreak from a party who should be in the Tombs rather than entertained in a house of pleasure and amusement.

We regard false alarms, anywhere and everywhere, as a crime of the first degree; especially heinous, as it issues from no motive other than momentary self-indulgence and the base desire to terror-strike susceptible auditors of his clamor. There is no case that has fallen under our observation where any such person has been arrested and punished; nor are we advised that any manager or proprietor has been called to account for admitting within his doors a drunken outlaw.

We hold the theatre to a very strict and prompt response to all demands for order, peace and decorum; for it claims, and may in many respects claim, to be the model of all that is best in good administration and good citizenship.

A theatre is a house to which our people resort to enjoy life and to be furnished with examples of all that is best and worthiest, not only in the imaginary characters of the stage, but in its friends and supporters in front of the lights. In this number we do not include drunkards, ruffian brawlers or scapegrace breakers of the peace.

Personal.

DOCKSTADEER.—Mrs. Lew Dockstader is ill with typhoid fever.

HART.—Mrs. Tony Hart has been slightly ill the past few days.

THURSBY.—Emma Thursby returned from France on Sunday by the *Glasgow*.

BARRETT.—Wilson Barrett has obtained control of another London theatre — the Globe.

RALEIGH.—Cecil Raleigh, the author of The Great Pink Pearl, sailed for England on Saturday last

THORNE.—Blanche Thorne leaves The Still Alarm and assumes the leading part in Held by the Enemy next week,

BLOCK.—Sheridan S. Block has been engaged to play Colonel Prescott in one of the Held by the Enemy companies.

HENDERSON.—Ettie Henderson has a contract with Al. Hayman whereby he will present all her plays in San Francisco.

WILLIS.—Bertie Willis has joined her sister, Grace Hawthorne, in London. She will play leading heavies at the Princess' Theatre.

EMMETT.—In the part of a romping soubrette in Beacon Lights, Gracie Emmett has made quite a hit. Her success of last season in farce-comedy is carried over into the field of more pretentious drama.

EDGERLY.—Clinton J. Edgerly, the husband of Rose Coghlan, has left the managerial ranks for good and all and gone back to the practice of law.

COWPER.—Will C. Cowper, on account of the serious illness of his mother, has been obliged to cancel his contracts for the coming season and hasten to England.

DI MURSKA.—Ilma di Murska has been engaged by the National Conservatory of Music as chief vocal instructor. She sails for New York on Saturday next.

KNIGHT.—Mrs. George S. Knight, who has consented to play the principal comedy part in Baron Rudolph, has ordered $1,500 worth of dresses for the New York opening.

WAKEMAN.—Annie Wakeman is going next month to Dresden to write some special articles on music topics. Miss Wakeman's journalistic and literary success in London has been marked.

HILLIARD.—Mrs. Langtry has extended the engagement of Robert Hilliard so as to include the whole of her engagement at the Fifth Avenue, instead of six weeks as the contract originally read.

GUERARD.—Next Tuesday Mr. Edward P. Guerard, THE MIRROR's Charleston (S. C.) correspondent, will lead to the altar Miss Alice, daughter of Mrs. Theodore P. Bogert, of Bristol, R. I.

SATTERLEE.—Jennie Satterlee and Newton Beers have adjusted a slight misunderstanding, and the former is now specially engaged to play Teddy Draggiethorpe in Lost in London for the entire season.

WARDE.—Fred. Warde recently presented the Des Moines (Ia.) Press Club with Shakespeare in seven volumes and elegantly bound. At Pittsburg on Oct. 8 Mr. Warde will present, for the first time, his new play, Gaston Cadol.

WALTON.—Henry Walton, who scored a great success as the comic villain in A Dark Secret on its original American production in Philadelphia, has jumped from melodrama into comic opera, and is now playing Ravennes in Erminie.

KYLE.—Howard Kyle is meeting with gratifying success as Justinian in Theodora, supporting Miss Olcott. He was called upon to assume the part at such short notice that he was compelled to go on without rehearsal, but pulled through very satisfactorily.

STEVENS.—A cablegram from London states that John A. Stevens has been jailed for debt, He owed $1,500 for rent of the Opera Comique. Stevens said in a letter to this paper last week that he was not a lessee of the house. Evidently he misrepresented the case.

BELASCO.—The changes made in Baron Rudolph by David Belasco were read to Bronson Howard, the author of the play, last Friday afternoon. At the conclusion of the reading Mr. Howard expressed his thanks to Mr. Belasco and insisted that his name be placed upon the programme as collaborator.

BUNNELL.—Admirers have tendered a banquet to Manager George B. Bunnell, of the Hyperion Theatre, New Haven. It is tendered to give emphasis to the success with which Mr. Bunnell has started off in the management of the Hyperion. The Yale College boys have already endorsed his enterprise.

CLEARY.—Edward Cleary, who has been christened "the American Actor" by the English papers, has taken the place of Edward Gardiner as the Spy in Held by the Enemy at the Vaudeville in London, and is quoted in the press as playing the part of the unfortunate young Confederate with much earnestness and power.

LYND.—Joesph Lynd, a young baritone well known in England in opera, oratorio and concert circles, and who came here more than a year ago through invitation of the American Opera Company, is considering an offer from Emma Abbott. Mr. Lynd is a fine singer, but has never yet had a chance in this country. He was one of the victims of the American Opera syndicate.

MAXWELL.—Mr. J. D. Maxwell, THE MIRROR's San Francisco correspondent, has been spending a week or ten days in the city on matters connected with his business—insurance. In the combination of business and pleasure his trip has been very successful, and his many friends, in and out of the profession, have given him a warm welcome, and made his stay so pleasant as to mark his leave-taking with regret. Mrs. Maxwell has ably looked after THE MIRROR's 'Frisco interests during her husband's absence.

ADELL.—The portrait of a successful star is seen on the first page of THE MIRROR this week. Last week Miss Adell opened her fourth starring season, and is now in New England, where she is very popular. She appears in a repertoire of wide range, giving the greatest scope to her versatility. Some years ago Miss Adell was leading lady at the Olympic Theatre, on Broadway, and during that time achieved a decided hit as the original Milly in Doré Davidson's Grip. During this season Miss Adell will be seen in New York in a new play from the pen of a gentleman formerly connected with the staff of the Boston *Globe*.

Booth and Barrett in the Northwest.

The most noteworthy theatrical event in the history of the Northwest was the opening of Sackett and Wiggins' new Hennepin Avenue Theatre, Minneapolis, on Sept. 19. The Booth-Barrett combination was the attraction for a full week. Every night saw a large and fashionable crush, and the engagement was a tremendous success. At no performance were there less than two thousand people present. At one or other of the performances every prominent person in the State, from the Governor down, was present. Nightly the leading American tragedians were given an enthusiastic reception. They were very much pleased with the new house, and pronounced it the finest temple of Thespis in which they had ever played. Director Arthur B. Chase said he had never seen a theatre in which all the appointments were more perfect.

It is not necessary to dwell upon the repertoire presented by the great tragedian; THE MIRROR's out-of-town staff dwell more or less upon the stage-work of the duo; but a cursory glance at the new house will be of interest. Every seat is in full view of the stage. The style of decoration is East Indian, and the effect under electric light is dazzlingly brilliant. There are twenty-six boxes, of which fourteen are open loges, semi-circular. The proscenium boxes jut out from what appears to be an Indian temple, and in effect are balconies. In all parts of the house are beautiful carvings in wood, frescoed in delicate shades of blue and gold, with terra-cotta background. This feeble description of the grandeur of the house must suffice for lack of space. Messrs. J. E. Sackett and E. W. Wiggins, the proprietors, are to be congratulated and commended for their enterprise, and architect Wood upon the successful carrying out of his plans. They have projected a noble work and given a strong impetus to the drama in the Northwest.

Close of a Long Summer Season.

"The season which Mr. Mansfield closes here at the Madison Square Theatre on Saturday night," said Edward H. Price to a MIRROR representative, "has been most phenomenally successful. Altogether it has covered eighteen weeks, six of which were devoted to Prince Karl, eight to Monsieur and three to Dr. Jekyll and Mr. Hyde. Every week of the season, even in the hottest weather, showed a profit. Of Dr. Jekyll and Mr. Hyde it is almost unnecessary for me to talk. Such an extraordinary interest has been taken in the play here that I feel it could run for months. Two sermons have already been preached upon it, and several papers have devoted editorial space to the strange story, so that the whole country must by this time have heard of the production. The work of Mr. Mansfield in this play is so exhausting that he has given up the daily rehearsals that have been going on.

"To give you an idea of the enormous business we have been doing with Dr. Jekyll and Mr. Hyde, let me tell you that the receipts for the past week showed a clear profit of $4,100—a clear profit, understand, and that the three weeks devoted to that play will give Mr. Mansfield a profit over all his expenses for the production, which were very large. Our scenery will comprise two car-loads, and in connection therewith I will say that we own everything used in the play, and that the production in every city will be an exact duplicate of that seen nightly at the Madison Square.

"We shall begin our season on the road next Monday night in Philadelphia, carrying twenty-two people, the company comprising John T. Sullivan, D. H. Harkins, Harry Gwynette, John Perry, Albert Roberts, H. B. Bradley, Thomas Goodwin, Charles Becker, Beatrice Cameron, Katherine Rogers, Emma V. Sheridan, Anne O'Neill, Johnstone Bennett, Josephine Laurens, and Frederick Percy Marsh, stage manager. George W. Sammis goes in advance. The repertoire will include Dr. Jekyll and Mr. Hyde, A Parisian Romance and Monsieur. Our next visit to New York will be about holiday-time, when we come to the Fifth Avenue Theatre for four weeks. Our time is filled until Spring. We are holding the remainder of the season for a special purpose. The statement that Mr. Mansfield will play Shylock the present season is unwarranted. He has had a desire to play the part for many years. He is seriously contemplating the production of a new classical play, founded upon events in ancient history, and which T. R. Sullivan is at work upon. In this Mr. Mansfield will impersonate a famous character in Roman history."

Miss Davenport's Coming Season.

"Fanny Davenport will open her season on Oct. 17 in Jersey City with Fedora," said Manager Edwin H. Price to a representative of THE MIRROR. "She will be supported by a company of sixteen people—much stronger than any she has yet had. It includes Melbourne McDowell, Archie Cowper, Mrs. Cowper, W. J. Henley, Frank McDonald, Frank Willard and Bruce Hayes. Robert Arthur will be our representative in advance, while I shall manage with the company as usual. Rehearsals are to begin on Monday next.

"It is not likely that we shall do anything except Fedora for the first ten weeks, and for that reason our time is not all filled. I am negotiating for time in this city now, and the prospects are that at the close of the ten weeks Miss Davenport will be seen in New York in a grand production. Of the nature of this I can say nothing, except that it is in the higher walks of the drama, and that the lady will be fitted with a character worthy of her very best efforts. It is a fact most pleasant to record that our terms and guarantees all over for the coming season are larger than ever. As for Miss Davenport herself, she has not been in such good health in several years as at the present time."

Harrigan and Co. Return.

Edward Harrigan and his company arrived direct from St. Louis late on Monday night, after a most prosperous season, covering the entire Summer and extending to the Pacific coast. Mr. Harrigan was found at his residence, No. 14 Perry street, by a MIRROR reporter on Thursday, thoroughly tired out by his long trip, although not at all averse to talking about the coming season and his new play. If looks went for anything, Mr. Harrigan was in the best of health and spirits.

"The season has been first-class," he said. "When we first started, as you know, we struck the heat in Chicago and did nothing. Daly's company was at Hooley's, Palmer's company at McVicker's, and we were at the Columbia; but we all three struck the heat and our name was Dennis. But we did a nice, good business after that, especially in San Francisco, where we played five weeks, giving our full repertoire.

"I shall open the season at the Park Theatre with The Leather Patch on Oct. 10, in order to get a chance to rehearse my new piece, which I shall call Pete. All of the scenes are to be laid in the South, but I manage to bring some of my local characters there. It's a domestic piece, and is almost like an operetta, there being sixteen members in it altogether. There hasn't been any characteristic negro songs placed upon the stage of the Daddy Rice or Dan Emmett character in years, and I fancy that in the midst of all this operatic melody and topical song rhythm, the truly negro melodies will be an innovation. The music will be by Mr. Braham."

Three Recent Deaths.

Mrs. Emma Skerrett, of the White Slave company, died at the Peabody House, Philadelphia, on Monday night; from a stomach trouble which came on suddenly. Mrs. Skerrett was well advanced in years. She was of English birth, and came to this country with her husband in 1844. Mr. Skerrett died in 1855. The widow remarried, but the union was not happy, and she obtained a divorce twenty-five years ago. The second husband is in the Forrest Home. Mrs. Skerrett leaves a son and two daughters. One of the latter is Mrs. R. F. McClannin. The funeral takes place to-day (Thursday) from the Church of the Transfiguration (Little Church Around the Corner), and by request of the deceased the remains will be interred in the Actors' Fund Plot at the Cemetery of the Evergreens.

Harry Linden, the well-known actor, died at his home in this city on Tuesday morning, from the effects of a fall on Union Square a few days previous. A day or two after his head was dressed he became delirious, and it was then discovered that he was suffering from a fracture of the skull. Mr. Linden was fifty-six years of age and a native of Philadelphia. He had recently returned from the New England tour of Augusta Van Doren, with whom he had been engaged as stage director. The remains will be interred to-day (Thursday) in the Actors' Fund Plot.

Julia Turnbull, well known to old-time theatre-goers in New York, died in Brooklyn, N. Y., on Sept. 11. She was born in 1822, and made her first appearasce when only six years of age at the Chatham, New York. A song entitled "The Dashing White Sergeant," which was sung by her on that occasion, made quite a hit. In 1836 she appeared with Madame Augusta at the old Park Theatre, and in 1839 captured the town at the Bowery Theatre, when she came out as a dancer in the ballet of the Two Sisters. Subsequently she was in the support of Fanny Ellsler and Madame Celeste. What was termed "the farewell benefit" of Julia Turnbull occurred at the Bowery Theatre on Sept. 3, 1848, when she was seen in Charles II. and Esmeralda; but in 1857 she was induced to appear once more before the footlights, at Pittsburg, Pa., assuming the parts of Zolo in La Bayardere and La Muette de Portici in Masaniello. After that she retired to private life in Brooklyn.

Julia Daly's Career.

Death has taken away many of the older generation of actors recently. They cross over the threshold, and because their contemporaneous fame is small the achievements of other days are forgotten. A few lines in the paper chronicling the event; a few old playgoers to give a passing thought to younger days, called up by these brief notices—that is all.

A most estimable actress, and one who was once conspicuous, Julia Daly, passed away a short time ago and the event excited no especial interest. Miss Daly was identified with many noted companies in this country. In opera with the Seguin troupe she met with gratifying success. She played soubrettes and eccentric comedy parts at Burton's. After a time she became celebrated as a delineator of the Yankee girl, and starred in that specialty. In a piece called Our Female American Cousin, by Charles Gayler, she made a pronounced hit.

In 1860 Mrs. Daly went to England and opened at Drury Lane on the 23d of January in that year. The *Morning Post* said of her: "She combines singular versatility with a rich fund of native drollery. In In and Out of Place the actress undertakes no fewer than six different parts, and sustains them with an ease, spirit and enterprise which afford cordial enjoyment to the audience. Her humor is broad and grotesque, her fun is of the wildest, and her style so racily transatlantic that her whole performance may lay claim to the merit of novelty."

All the other leading journals approved. Miss Daly was the first actress to teach the English public that American women were not coarse and vulgar. She removed to the Royal Adelphi Theatre from Drury Lane and there acted as the star attraction for 102 nights. She traversed the provinces, visiting all the large cities in England, Ireland and Scotland. In 1862 she returned to America and appeared at the Boston Theatre on alternate nights during a Forrest engagement.

In 1863 Miss Daly married Warren P. Edgarton, and at his earnest wish retired from the stage. In 1869 on visiting Europe the lady without premeditation accepted several engagements. Her last appearance was at the Grand Opera House, St. Louis, for the benefit of the sufferers by the Southern Hotel fire.

Random Openings.

[SPECIAL TO THE MIRROR.]

READING, Pa., Sept. 27.—Robert Mantell produced Monbars, for the first time, at the Academy of Music last night to an audience of over one thousand persons. First act moved slowly; second was interesting; third and fourth very strong, and fifth one of the very best ever put into a play. Mr. Mantell was received with an enthusiasm never before accorded an artist in this city, and the entire company was called before the curtain five times. The audience unanimously pronounced it a success.

MONTREAL, Sept. 27.—Mr. Henley and Annie Robe are a decided success in Deacon Brodie.
F. B. BOWERS.

BANGOR, Me., Sept. 27.—Floy Crowell opened at the Opera House to an immense audience; the largest ever known in this city for a popular-priced attraction.
FRANK A. OWEN.

FRANKFORD, Pa., Sept. 27.—Mabel Sterling and her company in Three Corners opened at the Opera House here to-night. People were turned away before 7:30. The musical comedy is an undeniable hit. Miss Sterling and company were banqueted after the performance.
DUKE F. FABER.

The Usher.

In Ushering
Mend him who can! The ladies call him, sweet.
—LOVE'S LABOR'S LOST.

Elsie Leslie, the charming child-actress, who has won all hearts by her clever acting in Editha's Burglar at the Lyceum, looks younger and smaller off the stage than on. She is a rarely sweet and intelligent little girl, and her aptitude is remarkable. Of course she did not conceive the part of Editha on her own account, but in receiving and profiting by David Belasco's preparatory instruction in it she displays wonderful appreciation.

Georgia Cayvan makes a capital suggestion in case the performance reaches the 100th night, or any of the other commemorative points.

"Ask Mr. Frohman," says she, "to let every lady have one of little Leslie's kisses as a souvenir."

The only fault I have to find with this proposition is that it doesn't embrace the trousered visitors, who undoubtedly have as much claim to be sodvenired as the women.

* * *

I had a talk in my sanctum the other day with that gifted writer of erotic verse, Ella Wheeler Wilcox. We discussed the stage and its superior advantages as a field for female endeavor, its morality and its relations to society. I found that Mrs. Wilcox entertains the broad and charitable ideas that one would naturally expect in a woman of her acute sensibilities and strong mentality. "The trouble with most people is this," said she, among other things: "they judge women by what they have been—not by what they are. I believe that a dark past should never stand in the way of a woman's present enlightened efforts, and it is every woman's duty to extend to her such help as she can—not in the missionary spirit, but from a sense of common humanity."

Strangely enough, although Christ taught this same duty more than eighteen hundred years ago, the majority of his modern followers have forgotten all about it.

* * *

I was a little surprised to discover that one of the popular delusions respecting the relationship of people behind the footlights was shared by the young poetess. Speaking of the temptations of a theatrical life, Mrs. Wilcox observed: "The personal contact of men and women on the stage must breed familiarity, and when that is acquired the proprieties are easily forgotten. It seems impossible that men and women can embrace and caress and simulate all the exterior signs of love and ardency without finding more or less unhealthy excitement in it."

This idea—naturally enough, I suppose—is widespread. There seems to be a well-nigh universal opinion that the loves of the footlights possess a certain element of reality. Of course nobody on the inside of the circle thinks anything of the kind. As a matter of fact there is no more realism in the average stage embrace than in the attitude of an artist's model. But the penalty of truthful representation in this direction is the transcendence of illusion in the mind of the spectators. I have noticed that when husbands and wives, or lovers and sweethearts, are playing opposite parts, their love making is generally less ardent than people who are perfectly indifferent to all save their work and who don't care a rap about one another. The reason obviously lies in the fact that real love is sacred and avoids parading itself, while people who do not love at all can consistently go to any lengths in the matter of simulation. In no sense does the familiarity imposed by stage business impair the *morale* of the profession—the public to the contrary notwithstanding.

* * *

At a swell dinner, given by a prominent banker up town the other night, I was introduced to his son—a conspicuous member of the genus dude. His first observation was this: "I say, you know, you must be acquainted with lots of actresses."

That was all that an intimate connection with dramatic journalism implied to this feeble youth. He is a type of thousands.

* * *

There was no jollier crowd at the great yacht race on Tuesday than that aboard Henry French's steam speeder, the *Loando*. Mr. French entertains royally afloat, and the day, with its stirring sights and its rare good-fellowship, was memorable for those included in his party. The fair women in every yacht that we sped by lost all interest in the contest and trained their glasses on the *Loando's* gallant commander, who was a marine study as he paced the quarter-deck in his New York Yacht Club uniform. A. M. Palmer was, for this occasion, nautical as well as ministerial, and the accuracy and dispatch with which he translated the manoeuvres of the international flyers would discount the quickest litany-reader in the pulpit. Off the stake-boat Frank Sanger exclaimed, in a burst of admiration, as the *Volunteer's* head came about and she bounded off on the homeward run: "Look at her sails! They draw like race-horses!"

"No," murmured Mr. Palmer, "like Jim the Penman."

When at the finish line everybody was trying to make out the laggard *Thistle* in the rear, Bronson Howard suggested that she had omitted to turn the light-ship, and was heading straight across for Bonnie Scotland. A despatch to this effect was sent to the city to Dr. Robertson, who was awaiting tidings in his office, dressed in kilts, with a copy of Burns before him and a set of bagpipes in his lap.

* * *

At table in the evening the post-prandial stories were highly seasoned with sea-salt, as befitted the occasion. Mr. Palmer made a pronounced hit with a revival of the yarn about the joke played by Billy Florence and some friends on John McCullough when the latter returned from his English engagements several years ago. Florence and his party went down the Bay that Summer day on a steam-yacht to meet the tragedian, and, of course, the trip was not a triumph for the prohibitionists. McCullough was taken off the steamship amid cheers from the passengers and immediately disappeared into the cabin. When he had greeted everybody else he asked for Wright Sandford. "He's on deck," said Captain Connor.

McCullough hastened up the companionway and went aft where he found Sandford manning a big tiller in the broiling sun, with rivers of perspiration streaming down his face.

"What are you doing here?" inquired McCullough.

"Steering this boat," said Sandford, as with a mighty effort he pulled the tiller to port. Now, if there was one thing on which McCullough plumed himself, besides Virginius, it was his ability to manage anything afloat.

"Here, let me take hold there," said he, Sandford relinquished the helm with evident reluctance and McCullough assumed control. The sun poured down furiously on the actor's head, but he stuck to his post, watching the buoys and channel and jumping all over a huge semi-circle described by the end of the mammoth tiller.

"She steers easy, boys," he remarked to the large and admiring group gathered to watch him under the cool awning. "Where do you want to land?" They told him, and the yacht sped along, dodging ferryboats and running up to her moorings in fine style.

"By jove!" exclaimed McCullough as he let go the tiller and wiped his heated brow, "if I do say it myself, there isn't a pilot in the harbor could have done it better!"

But when Billy Florence told him that he had been yawing on a tiller that was a dummy, and that he had merely been obeying the wheelman's motions just like the rudder, he suddenly became silent.

On the Track of Pirates.

It is becoming plainly evident that THE MIRROR'S war upon play-pirates is having a salutary effect in many quarters. Some of the more notorious of the pirates have abandoned the black flag and are doing an honest business with plays of their own or in which they have rights. The greater number of those sailing under the black flag are exercising more caution. Hardly a week passes that three or four resident managers do not write THE MIRROR for information in regard to the standing of companies and their rights in plays. The outlook is very encouraging for the gradual abolition of play-piracy. On account of its tediousness, the law renders very little aid in the suppression of the evil-doers. Besides, its power in the premises is rather limited, not to say vague. And again, but a few of the pirates are financially responsible, and they are ever on the move, so that it is difficult to keep track of them. Still, as has been said, the outlook for their suppression is encouraging. A vigorous effort is to be made looking toward the enactment of laws that will strictly define the rights of authors and play-owners, and provide adequate penalties for their infraction. This legislation is loudly called for by an industry in which a large capital of brains and money is invested. With such laws in force, the pirates will learn that they have no more right to present, in a cheap way, plays belonging to others than one of the Munros would have to print a ten or twenty cent edition of a copyrighted work published by one of the great book firms.

Through the activity of managers, actors, and its correspondence staff, THE MIRROR'S budget of information regarding play-pirates never decreases. Its volume is such that it cannot all be used in any one issue. However, a broadside of more or less effect is fired every week.

Neither Jennie Calef nor her manager, Andrew Waldron, has ever been charged with play-piracy in these columns. Miss Calef is one of the smaller lights in the stellar firmament, and sheds her brilliancy in the less populous centres. The following batch of correspondence is sent THE MIRROR by Manager W. G. Spear, of the Quincy (Mass.) Opera House. Mr. Spear writes: "Your war on play-pirates has put me on my guard. My predecessor here gave up the ghost as a result of of booking cheap companies. Being informed by a well-known Boston manager that Mr. Waldron had no right to three of the plays advertised on his letter-heads, I wrote him as follows: 'Before I sign contract I shall have to ask that you show what right you have to play Little Barefoot, Fanchon the Cricket and Little Detective. I do not intend, if I can help it, to aid pirates, much less to show them in my house. Yours truly, etc.' In answer I received this telegram from Providence: 'I own American Princess and Little Muffets. Have legal rights to others. Your letter was uncalled for. Andrew Waldron.' I then sent the following telegrams. 'Manager Lotta, Chicago: Has Jennie Calef company right to play Little Detective?' Following reply came promptly: 'No one has the right to play Little Detective. J. A. Crabtree.' To Harry E. Sanford, manager of Maggie Mitchell: 'Has Jennie Calef right to play Little Barefoot or Fanchon the Cricket?' Reply from Manager Sanford at Duluth, Minn.: 'No.'

"The public may say, If you do not want them, why play them? Some time ago I telegraphed Manager Waldron that I would play him on a certain percentage; he now holds me to that offer, which he accepted by return telegraph. I go to all this trouble and expense, and burden the people with this history, that they may know that I have been deceived in the company, and do not now wish to invite responsibility for the class of entertainment that may be presented to any who may visit the Opera House on the 28th instant. I do not wish to unduly prejudice the Quincy public against the Calef company, but from the charges tendered against them by theatrical people of known character and principle, I sincerely regret having any business arrangements with them."

Recently Fenwick Armstrong, under the management of J. M. Hickey and Joseph Gobay, was advertised to appear in Lancaster, Pa., in Hazel Kirke, Esmeralda, Young Mrs Winthrop and Monte Cristo. Manager A. M Palmer was put on the track of this pivate craft, and he wired *Intelligencer*, of that city: "Fenwick Armstrong is pirating Hazel Kirke, Esmeralda and Young Mrs. Winthrop. He has no right to play them, and both he and the manager have been notified. Please announce." The unblushing and piratical Mr. Armstrong was at once interviewed by an *Intelligencer* reporter, and with sublime condescension he said that "he would observe the restriction as to Hazel Kirke and Young Mrs. Winthrop, but not as to Esmeralda, over which Mr. Palmer had no control." Mr. Armstrong could not help "observing the restriction" in the case of the two plays, as it came in the shape of an order from a court of law—an injunction, to wit. But Mr. Armstrong did not hesitate to steal Esmeralda, simply because the owner or owners knew nothing of his intentions. Messrs. Armstrong, Hickey and Gobay are guilty of the most unblushing case of play-piracy yet brought to light here in the East. This triad organized a company right here in New York with the express purpose of preying upon the rights and property of authors and managers who had probably at one time or another employed their services and given them a living. THE MIRROR gave Manager Palmer the first inkling of their doings. After the serving of the injunction, the Armstrong-Hickey-Gobay crew fell back upon the mouldy Ticket-of-Leave Man.

Morosco's Pavilion, in San Francisco, is a rendezvous of play-pirates. The original titles of plays are sometimes changed "Eastern successes" are advertised to follow in quick succession. M'liss and Nobody's claim were recently presented there. E. S. Goodwin, of the Devil's Auction company, writes THE MIRROR: "Eastern stars or companies who contemplate visiting California should feel deeply grateful to Mr. Morosco for his disinterested motives in trying their productions on the Occidental dog."

Manager J. P. Howe, of Portland, Ore., recently refused dates over his circuit to the notorious A. L. Wilber, who bolsters up his companies with such pretentious names as "Madison Square" and "Lyceum." "Union Square" and "Fifth Avenue" no longer gull the public; they are worn threadbare. Wilber finds in the new names something to conjure with, but it will not be for long.

Last season the Kemble Society of Brooklyn gave a performance of The Colleen Bawn under the title of The Collegians, without permission from the author, Mr. Boucicault, or the agent for his dramas, Mrs. Leland. Last week Mrs. Leland received a letter from G. de Cordova, chairman of the Kemble's dramatic committee, asking for permission to do The Shaughraun in December, and wanting to know if any royalty would be charged. To this request Mrs. Leland sent the following reply:

The royalty on The Shaughraun is $30 for each and every performance. Mr. Boucicault is and has every reason to be indignant with the Kemble. Your society did not hesitate to steal The Colleen Bawn, playing it under another name. It seems strange that a reputable amateur society would stoop to anything so mean. As a rule authors and owners of plays are willing to extend courtesies to amateur clubs, especially when no admission fee is charged, but they have no sympathy with pirates. Yours truly, ROSA M. LELAND.

What is left of Uncle Dan'l, the Messenger from Jarvis Section, belongs to Mrs. Rachel Macauley, widow of the late comedian. It would be thought that vandal hands would refrain, but they do not. A company recently presented it in Springfield, Mass. It came about in this wise: Redmund and Barry's Renè had been announced. When it was estopped by William Redmund, Dan'l was put on. The vandal manager here referred to is Wilson Day. He plays a quiet game, and studiously avoids announcing his plays in advance. Wilson Day is among the meanest of play-pirates He regrets the present publicity to piracy. In the old days there was no exposure, and everything was free-for-all. So much for Wilson Day and his pirate crew.

Here are a lot of names of plays that are evidently "covers:" Saved from the Flames (Phœnix), Banker's Daughter, Trodden Down, Broken Sword, Nobody's Child, Modern Petruchio, etc. This is the repertoire of the "Wilkes Dramatic company," and its letter-head says: "All people engaged with this company must be strictly temperate and reliable, good dressers on and off the stage, and be willing to assist the manager in every way possible." The manager of this concern is George W. Parmenter, of Oswego.

The brazen J. Al. Sawtelle has begun operations for the season. In his repertoire are now included A Tangled Life (Pass on's Slave), The Orange Girl (Phœnix), Josh Whitcomb and Monte Cristo.

The Acme Comedy company, in interior New York, is presenting Fortune's Fool, but whether the manager or managers have rights is not known. Will S. Marion is the author of the play, and Louise Rial starred in it for some two or three seasons.

Harry Jackson writes THE MIRROR: "In your issue of August 20 your Australian correspondent states that Mab, the Miner's Daughter, now being played by Carrie Swain, was written by Bret Harte. Such is not the case. I wrote the above play. It was written, rehearsed and produced in sixteen days. At that time the company were threatened with an injunction by Leonard Grover for violation of contract. The play proved a big success, and all rights were purchased from me by her worthy manager, Charles B. Palmer." Mab, the Miner's Daughter, may be Mr Jackson's title, but these characters in the play savor somewhat of M'liss: Yuba Bill, the Jedge, Bummer Smith, Pedro, a Mexican, and Templeton Fake.

Bella Moore's manager still continues to present A Mountain Pink. Miss Moore has been laid up several weeks with malarial fever. W. D. Andreas, who controls the play, has done his best to estop W. A. Gregg, Miss Moore's husband and manager. Mr. Andreas writes: "It is true that Gregg had a right to use the play during the season of 1885 6, but he defaulted on his royalters. He has continued to present the play when advised not to. Once he wrote me the following consolation:

"Several managers have mentioned the fact of your having notified them not to allow me to play A Mountain Pink, but they pay not the slightest attention to it. They say they are used to such notices. I seriously doubt if you could hold any local manager responsible for a cent of damage—in fact, Mr. Miller, of Mansfield, O., told me that his lawyer said the whole proposition was absurd. I am sorry the laws are not such that property in plays cannot be protected."

"After such a gush of sympathy, Gregg has the adamantine cheek to continue playing the piece, and suggests a remedy in the courts. This would be useless, as he is totally irresponsible. I understand he has a partner who has money, and I may be able to reach him some of these days. Gregg is desirous of seeing his wife in the front ranks of the profession. Although a lady and very talented, she probably will never reach the goal under such unscrupulous and dishonest management."

Manager George L. Harrison, of the Silver King company, has been having a little trouble with Manager C. Schultz, of Monmouth, Ill., and the latter has been having more trouble with one Seymour, who wanted to present The Silver King at his house. After notification from Manager Harrison by wire, Mr. Shultz refused to allow the play to be presented. Seymour threatened and cajoled, but to no purpose. On the closing night Seymour went before the curtain and made some insulting remarks about the house manager. "During the past two weeks," writes Manager Harrison, "I have mailed over a hundred letters notifying local managers that I shall put upon them the sole responsibility for any production of the play under other than my own management, and shall from time keep issuing such proclamations. Regarding the whole subject of this play-piracy, I wish some decisive action could be taken by the combination managers toward maintaining a fund to defray the expense of prosecuting men who allow a play to be produced without guarantee that the right to do so is clearly in their possession. If this were done it would do much to remove the evil, and I shall be glad to put myself in communication with other travelling managers to attain this result."

One Million Dollars.

A rising young actor will shortly appear in a new comedy-drama, entitled One Million Dollars. In the play the star will depict the woes—and the concomitant wit, pathos and philosophy—of a tramp. John Hazelrigg is the star alluded to. Mr. Hazel has been the subject of many favorable newspaper notices during the past six years. He first attracted attention as a pupil of the veteran David Hanchett, when he made his debut at Indianapolis as Titus, in Brutus, at Mr. Hanchett's benefit. This was at English's Opera House on Oct. 6, 1881. The young actor was given a flattering reception, the local press sounding his praises and predicting a great future. Since then Mr. Hazelrigg has appeared all over the United States, holding good positions in excellent companies. He has earned success through hard work, and has climbed the ladder rung by rung. The newspaper critics have been especially kind to him, and have discovered and encouraged his ability in the particular line of eccentric comedy. Mr. Hazelrigg comes of the best Indiana stock. His natal town was named after the family—Hazelrigg In this town the studious young boy grew to manhood. He looked upon the world on June 20, 1860 At Perdue, in the same State, he received a good education. His father was the late Hon. H. G. Hazelrigg, a prominent barrister and business man. Mr. Hazelrigg senior was a leading citizen of Indiana. He was a Mason and very conspicuous in that fraternity. To his credit, young Mr. Hazelrigg is of the opinion that true dramatic schooling continues during the lifetime of the student Having passed through a probation of six years, Mr. Hazelrigg now feels that he can present to the public the result of his study and observation in the character of an original tramp.

Miss Claxton's New Assumption.

"I shall produce Tom Taylor's play of Mary Warner at the Academy of Music, Buffalo, on Wednesday, Oct. 12," said Kate Claxton to a representative of the MIRROR recently—"or rather, I should say, Mr. Meech will put it on for me. The piece has been altered somewhat—to fit me better—by my husband, Mr. Stevenson, and I think it will meet with the approval of the present generation of playgoers. I don't think Mary Warner has been seen here since Kate Bateman played it, some ten years ago.

"We are not putting on Mary Warner through any lack of success with the Two Orphans, for that play continues to surprise us by its drawing power. We have been doing well everywhere with it. My role in Mary Warner, which is a domestic drama in five acts, is very exacting. It is a long and heavy part, but I'm very glad to be given a chance to play it. It is that of a wife, and is very sympathetic. If the play is a success we shall continue it in our repertoire, but whether it is or not we hope to get the bulk of the season out of a new play—a melodrama by Fank Harvey, author of The Wages of Sin and Woman Against Woman. It was brought over from England, where it was a great success, by Charles Overton, and is entitled The World Against Her. We want to produce it here in New York."

Gossip of the Town.

This is a portrait of Oscar Eagle, Helene Adell's leading man. He has been with Miss Adell for some seasons, and by his conscientious and effective work, has made an enviable reputation. He is one of the most ambitious of our younger leading men, with great capacity for study and hard work. He is cast for leading roles in a round dozen of the strongest plays in the catalogue of the drama.

J. H. Alliger has joined Edith Sinclair's Comedy company.

Mrs. James Brown Potter is expected here next week. Barton Key arrived on Monday.

Charles W. Allison, the singing comedian, left for Chicago yesterday (Wednesday) to fill an engagement.

Edgar Selden has written a three-act comedy, McKenna's Flirtation, that has been accepted by Barry and Fay.

Clito, which made a great hit at the Baldwin Theatre, San Francisco, on Monday night, will be continued there for four weeks.

Pearl Eytinge has written two ballads, one of which has been accepted by Dockstader's and the other by the Hicks-Sawyer Minstrels.

Hayden, Dickson and Roberts have dissolved partnership. Nick Roberts continuing the business of the New York Amusement Exchange.

Ed. H. Van Veghten is singing for a third season with Brotherton's Temple Theatre Opera company. Through an error, he was advertised as "at liberty."

Rehearsals of the new comedy-drama of The Wife, by David Belasco and Henry C. De Mille, which opens the regular stock season at the Lyceum Theatre on Nov. 1, begin next Monday.

According to a cable dispatch, Mrs. Bernard Beere has written to the *Era* charging Mrs. Langtry with having stolen the American rights to her play, As in a Looking Glass. Mr. Overton, who sold the play to Mrs. Langtry, denies the truth of this.

Henry Alleyne and Florence Wade, who first produced The Great Pink Pearl in Australia, playing the Prince and Princess, respectively, have arrived from London. Miss Wade will shortly return to produce a new play. Mr. Alleyne will remain here with a view to placing some pieces.

The Levy Operatic Concert company, which starts on tour shortly under the management of Maze Edwards, will comprise Levy, Mme. Stella Levy, soprano; Mlle. Lulu Klein, contralto, Signor Enrico Battistini, tenor; Lithgow James, baritone, and Herr Max Hirschfield, solo pianist and director.

D. H. Wilson writes that John F. Ward is doing well on the Pennsylvania circuit with The Doctor. The comedy is giving the best of satisfaction to press and public. The song, "Once in a Thousand Years," from The Pyramid, is sung in the musical part of the entertainment by permission of the author, Mr. Puerner. Mr. Ward has two weeks in January open.

Beacon Lights is doing remarkably well in the first weeks of its season. Last week, at the Grand Opera House, Brooklyn, the take was nearly $4 000, while in Washington this week the play is drawing crowded houses at the National Theatre. The press divides its praises between the play and the cast about equally. The latter is especially strong. George Learock does some very effective acting as Phil Gordon. T. J. Herndon and Gracie Emmett, as Colonel Henry Clay Calhoun and Carrie Calhoun, respectively, supply some irresistible comedy. Tony Williams is also seen in this department. J. Hay Cossar, Ralph Dorman, John Germon, Emma Hinckley and Neva Wharton have parts that give them opportunities.

"The season at my theatre has begun splendidly," said R. M. Hooley, of Chicago, to a MIRROR reporter the other day. "Vernona Jarbeau made a great hit in Starlight, and only last Sunday night the new minstrels, Sweatnam, Rice and Fagan's, opened to $1,156. I have bought a large and elegant house and grounds covering five acres, on Prospect and Richmond avenues, Stamford, Conn., and am having the premises fixed up. When it is all finished it will have cost me $25,000. I shall make it my Summer residence, and from now on I shall spend half the year here in the East and the other half in Chicago. I shall not return to Chicago until the middle of October, my reasons for staying here being that I wish to see the production of Conrad the Corsair at the Bijou Opera House. The burlesque plays for seventeen weeks, or all Summer really, at my house in Chicago next year."

"I shall open my season in My Partner at New Haven on Oct. 15," said Louis Aldrich to a MIRROR representative. "I will be supported by George D. Chaplin, Dora Goldthwaite, Emma Butler Crisp, Gabrielle McKean, Frank G. Campbell, Harry Booker, Peter Reynolds, Thomas McVeigh, Mr. Martin and Mr. Brodock. Frank Chapman will be my business manager and W. A. Teegarden my treasurer. We shall play Boston for a week following New Haven; then spend four weeks in New England and then one week in Troy and Albany. Then I suspend and rehearse The Kaffir Diamond, which I may produce either in this city or Philadelphia some time during January. The latter is a strong, picturesque drama, with what I believe to be, and what I think the public will pronounce, some very novel situations."

PROVINCIAL.

[CONTINUED FROM FIFTH PAGE.]

Van Winkle 23; full and fashionable house. Janish cancelled until later. Reynolds, mesmerist, 6-8; Abbey's U. T. C. 10; Roland Reed 14. Gorman Minstrels 17.

LOCKPORT.

Opera House (John Hodge, manager): Muggs' Landing to standing room only, 23. Miss Bishop is a favorite here.

ONEIDA.

Opera House (H. C. Eastman, manager): Barlow Brothers' Minstrels 19; good satisfaction; good business.

AUBURN.

Academy of Music (E. J. Matson, manager): Barlow Brothers' Minstrels were well received by a good-sized audience 20. Pauline Markham drew only fair houses 22-3.

SYRACUSE.

Wieting Opera House (P. H. Lehnen, manager): Effie Ellsler played to the last of four large and well-pleased audiences 22. Of the cast, Frank Weston, Archie Boyd and Lisette Le Baron were especially pleasing. Emma Abbott 23-4 to two big evening houses and a good matinee. We, Us & Co., 30-Oct. 1; Lillian Olcott 3-5.

Grand Opera House (Jacobs and Proctor, managers): Monroe and Rice packed the house at every performance last week with My Aunt Bridget. The County Fair aided very materially. This week, Newton Beers; next, Corinne.

Cal Wagner's Theatre: Ten Nights in a Barroom finished a good week's business 24. This week, John Dignam and Nellie A. Brown in The Rainbow and The Waif of the Storm.

NEWBURG.

Newburg Opera House: Colonel Dickey, manager): Barry and Fay in Irish Aristocracy 22; standing room only; good satisfaction. Myer-Thorne Comedy co. week of 26.

OWEGO.

Wilson's Opera House (S. F. Fairchild, manager): Pauline Markham 19-21; poor business. Louise Litta played to a big house 23. The banjo playing of E. C. Dobson and Miss Litta was the feature.

CANANDAIGUA.

Kingsbury's Grand (S Kingsbury, manager): Our Irish Visitors made their third call 20; business good. Pauline Markham in The New Godiva 21; very light house. The play was pronounced excellent, although the co. were not well up in their parts. Charles T. Parsloe in A Grass Widow 30; Avenue Comedy co., 10-11; May Blossom, 20.

Happenings: Your correspondent enjoyed a pleasant ride about town with Mr. Murphy afternoon of 20 I enclose a few of Fenwick Armstrong's notices. You will observe that Hazel Kirke and Young Mrs. Winthrop are dropped from the extensive repertoire.

NORTH CAROLINA.

DURHAM.

Stokes' Hall (J. T. Mallorey, manager): Florence Bindley in Heroine in Rags 19; crowded house; performance excellent.

OHIO.

COLUMBUS.

Metropolitan Opera House: Evangeline drew large houses at four performances. Kate Castleton 29-Oct. 1.

Grand Opera House: Opened for the season this week with the Criterion Opera co. in Iolanthe, The Mikado, Pirates and Robert Macaire. Next, J. B. Studley in A Great Wrong.

Briefs: Business at Eichenlaub's, as usual, has been big. Arrivals this week—Annie Snits, the Marions, Ada Mortimer, Van Osten and Clark and Billy Emmett.—Al. J. Field, the minstrel manager, is home on r visit.—Barney Reynolds is sporting a beautiful gold-headed umbrella, which, from the inscription, is from his friend, Ed. Gillman, of Detroit.—A Home Run, last week, was so bad I was ashamed to say a word about it.—A. L. Bradley is booming Kate Castleton's Crazy Patch. The new paper is very handsome.—The Miller, Stowe and Freeman Circus will come home in about two weeks.—Manager James G. Miller has joined the Sunset Fishing Club in Toledo. He had to play a double initiation fee on account of having played A Home Run.—Anna Boyd's Gabriel was a great hit in Evangeline, and she got a dozen encores at every performance on her topical song, "I Like It."—James Maffit sent a telegram of congratulations to his wife Friday. It was the twenty-fifth anniversary of their wedding.—Barney Reynolds forgot to bring his voice with him, but got a great deal of applause for the way he played Captain Districh.—Sherman Wade makes a "dandy copper" of the first water.—Charles W. Butler as Le Blanc bored the audience less than anyone that has played the part in several years.

CHILLICOTHE.

Masonic Opera House (Ed. Kauffman, manager): Handy and Young's Peck's Bad Boy played to standing room only 22. The drawing feature was Harry Hardy, the cornetist, who is very popular with Chillicotheans.

RAVENNA.

Opera House (C. A. Reed, manager): Colonel Edings, Star Dramatic co. played week of 19 in a repertoire. Poor business. Deserved better.

STEUBENVILLE.

City Opera House (Roseman Gardner, manager): Frederick Warde in Galba the Gladiator, pleased a large audience 24. Farron's Soap Bubble 3.

FOSTORIA.

Andes Opera House (W. P. Powell, manager): Gilbert's Comedy co. came 19-21. Good business; excellent co.

LANCASTER.

Chestnut Street Opera House (Herman Wilkemyer, manager): Frederick Warde in Damon and Pythias to a fair house 21. Clarence Handyside as Pythias divided the honors with Mr. Warde.

FREMONT.

Heim's Opera House (J. M. Dryfoos, manager): Hi Henry's Minstrels played to crowded house 21.

YOUNGSTOWN.

Opera House (W.W. McKeown, manager): Delhauer, the contortionist, has a curious play called Puddle's Pond, in which he hops and squirms over the stage in the guise of a great green frog. The rest of the exhibition is as raw as a North wind in January. On 21-2 Stricken Blind, commonplace of plot, barren and tedious in language and scant of wit, gave a company of very ordinary people a chance to parade their demerit. Mina Crolius, the star, belongs to the schoolroom or nursery. J Scott is more promising, but crude. W. S. Gleason, only a mediocre comedian, and yet the galleries filled up and clamored for more. Haverly's Minstrels to a large house 24.

TOLEDO.

Wheeler's Opera House (S. W. Brady, manager): Haverly's Minstrels only attraction of the week, drew a good house 21.

People's: Under the Lash did well during the week.

SPRINGFIELD.

Black's Opera House (Samuel Waldman, manager): Margaret Mather in Romeo and Juliet 19; large audience. Miss Mather's Juliet was a fervid, impassionate portrayal, and at times was intensely dramatic. She was recalled several times and made a lasting impression on her first appearance here. Frederick Paulding as Romeo, ably supported Miss Mather. He was an ardent and impetuous lover. Milnes Levick and Mrs. Sol Smith were also admirable. Haverly's Minstrels 29, Robert Mantell 30.

WARREN.

New Warren Opera House (P. L. Webb, manager): Muggs' Landing 20; fair house. Commodious theatre and full orchestra of twenty pieces surprised peformers into indistinctness; in other respects well received. Delhauer's Puddle's Pond to small audience 23.

SANDUSKY.

Biemiller's Opera House (Frohman and Ilg, managers): Opened by Frances Bishop 19 in Muggs' Landing; good house. Haverly's Minstrels 23: standing room only; hundreds turned away. Puddle's Pond 4.

LEETONIA.

Opera House (Forney and Scobry, manager): Genvieve Carpenter co. played three nights last week Good satisfaction in the play Genevieve. Fields' Minstrels Oct. 1.

LIMA.

Faurot Opera House (George E. Rogers, manager): Margaret Mather and her splendid co. played Romeo and Juliet to a magnificent audience 20. Every seat in the house was sold and at advanced prices. The audience were delighted. Mina Crolius and W. L. Gleason came 24 in Stricken Blind (Queen's Evidence) to a fair house.

Mention: Eugene Jepson, who is pleasantly remembered here as the star in The Tide of Fortune last season, is with Margaret Mather. He intends to put his piece out again next season.

MANSFIELD.

Opera House (Miller and Dittenhoefer, managers): Fields' Minstrels packed the house 19. This co. is much better than in previous years. A small audience saw Stricken Blind 23; most excellent co. Of the cast Mina Crolius, J. S. Scott and W. L. Gleason deserve special mention. A real dramatic treat.

FINDLAY.

Davis' Opera House (J. H. Boger, manager): Margaret Mather appeared to a packed house in Leah 21, and of course delighted her audience. A Cold Night Oct. 1.

MASSILLON.

Bucher's Opera House (Bar and Porter, managers): The Hamersly Opera co. week of 19. Fair business.

CANTON.

Opera House (Louis Schaefer, manager): Fields' Minstrels 22: large audience. Clever co. Entertainment excellent throughout.

AKRON.

Opera House (J. A. Hivling, manager): Hardy and Young's Bad Boy co., headed by Phil Greiner, 20; big business. Entire satisfaction.

NORWALK.

Gardiner's Music Hall (S. S. Levey, manager): Hi Henry's Minstrels 19; standing room only. Performance good.

BELLAIRE.

Elysian Theatre (E. W. Scott, manager): Theatre opened for the season 17 with Little Nugget. Packed house. Audience well pleased. Kate Castleton 6.

PENNSYLVANIA.

HARRISBURG.

Opera House (Markley and Till, managers): Captain Jack Crawford in his frontier play, Daniel Boone, met with a gratifying reception 22 and pleased the audience by his fine and manly impersonation of the hero of "the dark and bloody ground." The scenic effects and the accessories (animals) won the admiration of the small boy. Roland Reed in Cheek 24, drew but poorly, a firemen's parade militating against him; but those in attendance enjoyed his bill-of-fare. He was well received and much applauded. Rice, Hart and Ryman's Minstrels engaged the house for 19 and showed to a corporal's guard—in fact in many years I've not seen so small an attendance. The element of fun is strongly developed in this co., and despite the small house they gave an enjoyable show.

ALLENTOWN.

Music Hall (E. L. Newhart, Manager): A Soap Bubble burst before a small but well pleased audience 19. The Doctor, with John F. Ward in the part of Higgins, "as it were," 21; light house. The comedy as presented by this excellent co. gave unbounded satisfaction. A fair-sized audience was well entertained by O'Dell Williams in The Judge 23. The co. is very good and kept the audience in a good humor throughout.

Academy of Music (B. J. Hagenbeck, manager): Kitty Rhoades fills this week in a repertoire.

Frost: The Bell-ringers of St. Paul, booked for the Academy 24, stranded at Columbia 19.—The State Firemen's Convention, held in this city last week, had a disastrous effect on the attendance at the theatre.—The Soap Bubble co.'s baggage and share of the receipts at their performance 19 was attached by G. L. Aschbach, formerly manager of Music Hall. The history of the case is as follows: Mr Farron was booked for a week of night stands through Pennsylvania the early part of last November, but finding it to his advantage he cancelled the week and played in New York City. Mr. Farron notified Mr. Aschbach before any announcement of the engagement was made to the public, but for the date that was cancelled Mr. Aschbach fancied he had been damaged to the amount of $100.—The matter was compromised by Mr. Farron paying half the amount claimed.

EASTON.

Opera House: John F. Ward appeared in the domestic comedy, The Doctor, 22; small but appreciative audience. Mr. Ward has a very fair co.

CARBONDALE.

New Opera House: Charles A. Gardner in Karl; good business. Co. is fine. Daly Comedy co. 24; light house. Our Jonathan 26; good bookings. True Irish Hearts 29.

ERIE.

Park Opera House (Wagner and Reis, managers): Carleton Opera co. 19 20; good business. Fanny Rice, Lilly Post and William Carlton were the recipients of many honors. The ladies also received some handsome flowers. Irish Visitors 23; crowded house; laughing, roaring and cheering.

Arena: Barnum's Circus 24. Large tent crowded afternoon and evening. The street parade was splendid.

WILKESBARRE.

Music Hall (M. H. Burgunder, manager): Mrs. D. P. Bowers in Madame Croesus 20; small business. Gypsy Baron 21; crowded and delighted house. John F. Ward in The Doctor 24; small house. Roland Reed in Cheek 29 and The Woman-Hater 30. In recognition of Reed's kind assistance to an entertainment given here on the 4th of July by the Wilkesbarre Bicycle Club, the club will turn out to see Cheek in a body—fifty members.

YORK.

Opera House (C. B. Pentz, manager): Daniel Boone co. 21; large house.

Hersonal: Received call from Orville M. Remington, press agent Redmund and Barry co.

MEADVILLE.

Academy of Music (E. A. Hempstead, manager): Bishop's Comedy co. in Muggs' Landing 21, good house. Victoria Temple as Little Muggs and William Mason as Dager Judson made hits. Minnie Maddern was greeted by a fair house 23, when she presented Caprice; but a better pleased audience never left the house. Miss Maddern became a favorite with the audience upon her first appearance. Barlow Brothers' Minstrels 6.

LANCASTER.

Fulton Opera House (B. Yecker, proprietor): Daniel Boone, with Captain Jack Crawford in the title role, drew a crowded house 19. The street parade, with its Indians, cage of wild animals, scouts, etc., evidently was the cause of the large audience. Performance fairly good. The Bell-Ringers of St. Paul was booked for 20 21, but the co. disbanded 19 at Columbia, Pa., after playing to a very slim business. Some of their effects were seized for rent of house there. Roland Reed drew a large audience 23, and was better than ever. His support is first-class. Conreid's Opera co. in The Gypsy Baron drew a fashionable house, playing to big business. Co. is first-class, the chorus being particularly strong.

Mention: Charles Yecker, of the Casino Theatre, Philadelphia, paid a visit to his home in this city during the week. He has accepted the position of treasurer at Forepaugh and Connelly's new theatre at Baltimore.—At the King Street theatre a variety co. drew good houses last week.

BRADFORD.

Wagner Opera House (Wagner and Reis, managers): Murray and Murphy in Our Irish Visitors turned away people 22. The performance gave the best of satisfaction. Pauline Markham's co. Oct. 1; Andy Hughes' Specialty co. 4-5; Ada Gray 8.

TAMAQUA.

Opera House (L. H. Allen, manager): Ullie Akerstrom and her excellent co. played to fair houses week of 19. Miss Akerstrom is a charming actress, and is ably supported by W. H. Cooper. Frank Charvat is a true gentleman and showed your correspondent many courtesies. The co would have packed the house every night but for the miners' strike, which is in full blast and kills business of all kinds. Louise Arnot, Oct. 3, week, has been heralded by Tom Daly

POTTSVILLE.

Academy of Music (W. W. Mortimer, manager): Roland Reed, in Cheek, 20; fair house. Mr. Reed in the character of Dick Smyth made a favorable impression. Our Railroad Men 23; medium house. Worst lot of barnstormers seen here in a long time. Booked: Ullie Akerstrom 3, week; Louise Arnot 10, week.

OIL CITY.

Opera House (Kane and Rogers, managers): Stricken Blind was presented 19 to fair house giving satisfaction. Muggs' Landing 21; top-heavy house. All highly pleased. Murray and Murphy in Our Irish Visitors 24; good house. Bell Ringer of St. Paul Oct. 5; Human Nature 7; Barlow Brothers' Minstrels 8.

TITUSVLILE.

Academy of Music (R. W. Barnsdall, manager): One of the largest audiences—standing-room only—that has ever assembled in this hall greeted Frances Bishop in Muggs' Landing 22. The co. is a most excellent one, giving the very best of satisfaction.

Opera House (F. Lake, manager): This beautiful house will be opened Oct. 3 by Minnie Maddern in Caprice.

New Play: In a pleasant conversation with A. Z. Chipman, he informed me that he has written a play for Miss Bishop entitled Gip; or, Queen of the Bluffs. He is at present travelling with the Muggs' Landing co. and conducting daily rehearsals. The scene is laid on the banks of Newfoundland and is the story of a shipwrecked baby-girl. It is expected that the play will be first produced Oct. 12 at Elkhart, Ind. Daniel Williams wished to be remembered to THE MIRROR.

JOHNSTOWN.

Opera House (Weaver and Jordan, managers): Leonzo Brothers 19 20, in The Dog Spy and Delmonte; fair houses. Only a Farmer's Daughter 24; large and well satisfied audience. J. S. Clarke 3:

Mention: C. H. Davis, in advance of Human Nature, was here 19. He informed me that the co. has not had one losing night since season opened.—THE MIRROR is always on sale at Eldridge and Young's book-store, Main street.

SUNBURY.

Lyon's Opera House (Lyon, manager): Moore and Vivian's Our Jonathan 20; excellent house; very well pleased. Farron's Soap Bubble to fair business 24. The co. is first-class and gave good satisfaction.

SHAMOKIN.

Miller, Stowe and Freeman's Circus, despite bad weather, drew well 22. Performance finest we have had this season.

MOUNT CARMEL.

G. A. R. Hall (Joseph Gould, manager): T. J. Farron's Soap Bubble to small but appreciative house 21. Parker and Gleason's Paradox 23; good business and delighted audience.

NEWCASTLE.

Park Opera House (E. M. Richardson, manager): Delhauer's Puddle's Pond 20-21; medium house only. Play very funny.

Allen's Opera House (R. M. Allen, manager): Cold Day co played to fair house 22. Everybody laughed until sore.

WARREN.

Library Hall (Warner and Reis, managers): Stetson's Uncle Tom's Cabin co. played to good business 19. Co. very poor. Louise Litta 30.

PITTSTON.

Music Hall (W. D. Evans, manager): C. A. Gardner's Karl came 19 to fair business. Conried's Gypsy Baron 20; large and well pleased audience. John F. Warde followed 23 to poor business.

SCRANTON.

Academy of Music (C. H. Lindsay, manager): Conried's Opera co. in The Gypsy Baron 19; big business. Charles A. Gardner in The New Karl 20; fair house. Mrs. D. P. Bowers in Madame Croesus 22; light business. The play was well given and deserved a packed house. Carlton Opera co. in Nanon 23; giving the large audience a real treat.

READING.

Grand Opera House (George M. Miller, manager): Rice, Hart and Ryman's Minstrels 19; fair house. Katharine and Frank Howe, in Our Railroad Men, drew large houses 20-22, and gave very good performances. Edwin Arden in Eagle's Nest 21-4; large and enthusiastic audiences. Emily Soldene 29.

Academy of Music (John D. Mishler, manager): John F. Warde, in The Doctor, gave good performances 19-20 to fair houses. Roland Reed, in Cheek and Humbug, amused large audiences 21-2 Conried Opera co., in The Gypsy Baron, appeared to a very large audience 23. Daniel Boone the Avenger gave two performances 24: big houses.

WILLIAMSPORT.

Academy of Music (William G. Elliot, proprietor): Conried's Opera co. in The Gypsy Baron 22; large, refined and very enthusiastic audience. Best opera co. that has ever visited our city. Mrs. D. P. Bowers in Queen Elizabeth 23; small audience. It was undoubtedly the best thing in the histrionic line that has been played here in a long time. Excellent co. Such a performance should have been greeted by a full house. T. J. Farron in A Soap Bubble 24; good-sized and very appreciative audience.

DANVILLE.

Odell Williams, in The Judge, came 21; fair business. Mr. Williams made quite a hit. A Soap Bubble 22; good house.

TYRONE.

Conrad's Opera House: Mrs. D. P. Bowers presented Lady Audley's Secret 24; good house; audience well pleased.

RHODE ISLAND.

PROVIDENCE.

Low's Grand Opera House (W. H. Low, proprietor): Kellar, the magician, all this week; Chanfrau 3 5, P. W. Minstrels 6 8. The first half of last week J. K. Emmet played to good house. The rest of the week Jennie Calef was the attraction, and gave entire satisfaction to good-sized audiences.

Providence Opera House (Robert Morrow, manager): Denman Thompson and his family will be seen here all the week in The Old Homestead, Rhea 3-5. James O'Neill 6-8. The past week Annie Pixley drew large audiences. Her new piece, The Deacon's Daughter, was presented to a Providence audience for the first time and was a decided go from the start.

Theatre Comique: For this week George W. Mitchell and co. will present Shadowed Crime and Returned to Life. The past week the Rentz-Stanley Burlesque co. drew full houses.

Westminster Musee: Arrivals for the week are Kelly and Ashby, El Nino Eddie, Earle and Miles, Leonard and Hart, the Melsons, Nelson Bigness, De Bolien Brothers, Barry and Nelsore, Miller Brothers, Verno and Trixie. Packed nightly.

Gaiety Museum: The following well-known people will be seen here for the week—The Holdsworths, Allie Alden, Mr. and Mrs. Joseph Allen, Frank E. Edwards, Sullivan and Taggert, Henry H. Smith, Dalton and Watts, and the Sans Souce Quartette.

WOONSOCKET.

Music Hall: P. S. Luce, manager): The Dalys in Upside Down 23; largest business ever done here. The sale of seats was stopped an hour before the curtain rose. Receipts $697. Annie Pixley in M'liss 26; large and select audience.

WESTERLY.

Opera House (C. B. Bliven, manager): Jennie Calef and co., in Little Muffets and American Princess, played to small patronage 19 20.

Armory Hall: Julia Anderson, in Inez; or, The Wife's Secret, had a fair-sized audience 20. The co. is an unusually good one. If the five acts of the play were condensed into three, it would add much to the smoothness.

TENNESSEE.

NASHVILLE.

On Monday evening, Oct. 3, the new theatre Vendome will open with the Emma Abbott Opera co. in Il Trovatore. Everything is now in readiness for the event. The seats for the first night are all sold, and pretty nearly so for the entire week. All things point to a brilliant and eventful opening. I can tell the play-going folks of our town that a genuine pleasure is indeed in store for them. The members of the dramatic profession, too, when they come this way, are going to be both surprised and delighted. Especially will the actors and actresses be charmed with the elegant dressing-rooms. There are no cooped-up, underground dungeons in the lot. All are above ground, well ventilated and nicely furnished. Each is a parlor in itself. The house is modern and elegant in every sense of the word. It is a substantial structure, well arranged and provided with ample exits and safe-guards in case of fire or accident. In conversation with friends who travel extensively are cultivated and capable of giving an intelligent opinion on the subject, they assure me there is no theatre South of the Ohio River to compare with the Vendome and few in the country, East or West, that will begin to equal it.

The other evening the house was lighted up and a few friends of the projectors of the enterprise were accorded the pleasure of viewing it. Through the courtesy of the proprietor and manager, J. Oliver Milsom, I was one of the number. As such an amusement edifice as this for Nashville has been my long cherished dream, imagine, if you can, my delight as I now realize its fulfillment. The theatre building proper is reached from Church street through a pretty vestibule, 10x19 feet, which leads you into the lobby, 20x35 feet. Standing in the lobby, two elaborately designed entrances point you into the grand foyer, which is 12x40 feet. The pretty, quaint box-office is in the lobby, and from the lobby you also enter the second tier, or family circle, by a broad stairway. The dividing line between the lobby and the auditorium is hung with drapery. To the left of the grand foyer is a beautifully designed ladies' parlor, etc., and to the right is a smoking-room, wash-rooms, etc., for gentlemen. The arrangement of the seats is so admirable that an excellent view of the stage is afforded from every point. The first and second tiers will seat 1,200, while the balcony, or third tier, seats 700. In a push more than 2,300 people can be gotten in the house. The orchestra is lowered so that a full view of the stage is obtained, and seats with comfort forty musicians. A picturesque feature is the proscenium private boxes, sixteen in number—four above, and four below, on either side. They are elaborately finished, and above is a hood filled with tracery work, lighted up with cathedral glass, producing a very pretty effect. The stage is, without doubt, one of the finest in this country. It is 45 feet deep and 70 feet wide, and is 68 feet to rigging floor. Between the curtain line and the footlights there is a space of five feet. The dimensions of the drop-curtain are 36x38 feet. It presents a well-executed view of the Place Vendome and Column Vendome in Paris. A fire-proof asbestos curtain will fall on the last act of every performance, and thus be ever in good working order should occasion for its use arise. The scenery is all very handsome. The stage is connected with the ground floor by an elevator, which will be a source of great convenience in the handling of baggage and scenery. Its length is sufficient to accommodate a live horse easily. J. B. McElfatrick and Sons, of New York, the architects, it is needless to say, have discharged well and satisfactorily the obligations resting upon them. The contractor, R P. McClure, of St. Louis, has made a host of friends during his stay here by his gentlemanly bearing and the prompt, energetic manner in which he has pushed the work to completion.

The following are the members of the Vendome Co.: Colonel Thomas D. Craighead, Godfrey M. Fogg, Van Leer Kirkman, Matt M. Gardner, James C. Warner, A. H. Robinson, John P. Williams and J. O. Milsom. The theatre will cost them about $150,000 Colonel Craighead is president, and Mr. Milsom is the lessee and manager. W. A. Sheetz is the treasurer and Dan Consadine is assistant. Mike Hays will be on the door, Charley Johnson will have charge of the stage, and Matt Benson will marshal the ushers. The house is heated by steam and lighted by electricity. The Emma Abbott engagement continues one week.

The Grand (E. V. Anglim, manager): Baird's Minstrels appeared 23-4 to large audiences. They gave an excellent performance.

Items: The Weston Brothers begin a five nights' engagement at the Masonic 27, in The Way of the World. —The Schubert Quartette, will be at the Broad Street Amusement Hall 29-30—Pretty little Becky Levy's benefit concert at Masonic 22, was a big success, and in every way a compliment to this promising young songbird. She leaves for New York shortly—The Dime Museum has been refitted, redecorated and to some extent enlarged since last season, and in addition opera chairs have been placed in the theatorium. The house was opened 26, and has been doing good business all the week.—May's Opera House (variety) continues to hold the fort, and to judge from the average attendance, it would seem the newspaper attacks on it had done good in the way of advertisement instead of harm. The performance given is not particularly good.—I notice that an error or two crept into my letter published in issue of Sept. 17 viz: Instead of saying the New York Ideal Opera co. appeared at Theatre Vendome, should be Masonic. Again, the scale of prices fixed by Manager Anglim for the Grand is twenty-five, fifty, seventy-five and one dollar and not simply twenty-five, fifty and seventy-five cents.—A movement is on foot to have established here a branch lodge of the Order of Elks.

MEMPHIS.

Walker's Vaudeville Theatre opened 19. Every seat was occupied, and long before the curtain rose standing-room could not be had. The entertainment was of the average, and seemed to satisfy. May's Bijou continues to do well, although the attractions are nothing extra. Eugene Robinson is up from New Orleans.

CHATTANOOGA.

New Opera House (Paul R. Albert, manager): The Black Diamond Minstrels (local) attracted a fair crowd 22. Charlotte Thompson 23-4; very light business. The co. is a good one and deserved better.

Arena: T. K. Burk's Circus has been here since 21, and is giving the best performance ever seen here for ten cents. The tent is packed at every performance, and hundreds have been turned away.

Pointers: Manager Albert is having an office handsomely furnished. It is to be used exclusively for the sale of reserved seats. Will Albert, son of Manager Albert, will be in charge.—THE MIRROR is on sale at D. P. Henderson and co. They report selling out every week, and have increased their order.

KNOXVILLE.

Staub Theatre (Fritz Staub, proprietor): Charlotte Thompson and an excellent co. were greeted by a large and appreciative audience 21. Jane Eyre was the play. Very poor house second night to see Cupid.

CLARKSVILLE.

Elder's Opera House (James T. Wood, manager): Baird's Minstrels opened our new house 22; packed house. Audience highly pleased.

Item: Clarksville is one of the most substantial towns in the State, having a population of 8,000. It is situated on the L. and N. Railroad, half way between Memphis and Louisville, and only sixty miles from Nashville. Attractions desiring to play Clarksville can reach here from Nashville, Evansville, Louisville, Memphis and other good towns without losing any time.

TEXAS.

GALVESTON.

Louise Balfe and co. arrived 17, and have been in active rehearsal ever since. Opened 22 in Dagmar to an immense house.

BRENHAM.

Grand Opera House (A. Simon, manager): Louise Balfe, in Dagmar, opened our season 21, with the following cast:

Dagmar	Louise Balfe
Colonel Stanley	Frank Roberts
Hugh Percival	Frank Ambrose
Charles Martell, Lord Castleton,	Walter Adrian
Doctor Latimer	William Friend
Officer	William Cunningham
Richards	Madge Butler
Cowis	Florence Ashbrook

The house was of standing-room-only size. The name of Miss Balfe and her play were enough for our theatre-goers. Every seat had been sold the day before the co.'s arrival. Chairs were placed in the aisles and sold as reserved seats. Miss Balfe's support is better than that of last season. Frank Roberts, as Colonel Stanley, and Frank Ambrose, as Hugh Percival, did some very fine work. Manager Greenwall should be proud of such a co. Miss Balfe's dresses were very handsome. There were deafening cheers at the close of each act, and the star was frequently called. Manager Greenwall has promised a return date.

Personal: Manager Henry Greenwall, of Galveston, has been in our city for some days. Your correspondent returns thanks to him for many kindnesses.

UTAH.

SALT LAKE CITY.

Salt Lake Theatre (H. B. Clawson, manager): Frank Mayo played a very successful engagement 14-16, presenting Nordeck, Royal Guard and Davy Crockett.

Mention: There is talk of Cappa's Band giving a concert in the Tabernacle on their return from the Coast. The Tabernacle has been tendered free by the Church authorities, provided the concert should be given free. Private parties have telegraphed Cappa asking lowest price for concert, and will probably, if moderate, raise amount by subscription.

VERMONT.

BELLOWS FALLS.

Opera House (George B. Wheeler, manager): Henry Chanfrau in Kit 23; fair business; presentation good.

VIRGINIA.

RICHMOND.

Theatre (Mrs. W. T. Powell, manageress): Prof. D. M. Bristol's Equescurriculum filled the boards entire week of 19 to very good audiences. Mrs. D. P. Bowers in Queen Elizabeth 29; 30, Madame Croesus; Oct. 1, The Czarina.

Academy of Music (J. K. Strasburger, lessee): Lost in the Snow 19-20; good business. Across the Continent 22-24; good house.

Opera House (James Logan, lessee): This house was thrown open to the public 23, on which occasion Frank W. Cunningham (to whom had been tendered a benefit) appeared in concert, in which participated Richmond's best musical talent, assisted by the Hampton Soldiers' Home Band. The house was well filled with the elite, who evinced their appreciation by hearty plaudits. Governor Lee, accompanied by friends, occupied one of the boxes. The house, notwithstanding its rough exterior, is a snug little theatre. The ceiling is beautifully frescoed and a large chandelier hangs from the centre, and the whole interior is pleasing to the eye. On the drop-curtain is painted a pretty scene on the Rhine. The proscenium boxes give occupants a full view of house and stage. The lower floor is horse-shoe shaped, and every seat also gives full view of the stage; but of those in the gallery only the front row, and directly opposite the stage, are very good, leaving at least one-half the seats in gallery n. g., as the stage cannot be seen at all. The Martyr is billed for week of 26. This will be the first professional dramatic performance.

Corcoran Hall: Bell's Marionettes week of 26.

Comique: Business continues good.

NORFOLK.

Academy of Music (W. H. Sherwood, manager): Across the Continent, Lost in the Snow and Rice, Hart and Ryman's Minstrels, in the order named, were at this house during the past week. The first named was poor, the last fair, and Lost in the Snow a first-class organization.

Opera House (James Logan, lessee): The Martyr, by a co. under the management of Dr. Howard, did a good business last week. Charles Willard and Ella Sothern were favorites with the audience, and deservedly so. This week, Lottie Church.

Items: I am glad to announce that Manager Sherwood, of the Academy, has recovered from his recent indisposition, and that he is once again the merry hustler. Indeed, it is due to him to state—that it was through his hustling that our people were treated to that excellent production, Lost in the Snow.

STAUNTON.

Opera House (W. L. Ollivier, manager): Bell's Marionette's with Ellis and Brookes' Novelties 22-4; good houses. Rice, Hart and Ryman's Minstrels 30.

WEST VIRGINIA.

WHEELING.

Opera House (F. Riester, manager): Fred. Warde in Galba the Gladiator 3 crowded house. By request of many friends he gave a matinee Saturday.

Grand Opera House (O. C. Genther, manager): Little Nugget Comedy co. opened to splendid business, which kept up through the week Sid France 3, week.

PARKERSBURG.

Academy of Music (M. C. Van Winkle, manager): Fred Ward in Virginius 20; crowded house; elite of city in attendance.

Circus: Sells Brothers' Circus. Full tent in the afternoon. Owing to rain crowd not so large in the evening.

WISCONSIN.

MILWAUKEE.

Kate Castleton made her first appearance before a Milwaukee audience 19, in A Crazy Patch, at the Grand Opera House. Coming, as she did, comparatively unknown to the generality of our play-goers, and probably owing to the disagreeable weather, business was not as large as it should have been. Miss Castleton herself is a very clever little lady, with a handsome face and figure. She sings and dances excellently and uses the "baby-stare" to perfection. She received excellent support, particularly from Eddie Foy, as the lunatic. He appears to better advantage than we have ever seen him before. Engagement closed 21. Booth-Barrett comb. 29 Oct. 1.

Vernona Jarbeau presented her new play, Starlight, at the New Academy 19-21. The newspapers spoke very highly of Jarbeau and her play, and we expected something very fine; but, alas! we were sadly disappointed. There is but one redeeming feature in the piece, and that is the singing. The selections were well made and well rendered, and that is the only word of praise we have for it.

Harry Miner's Silver King co., under the management of George L. Harrison, opened 22 for three nights. The Silver King is an old story with us, but the play always draws well. Co. capable, but not so strong as in past years. Sweatnam, Rice and Fagan's Minstrels 2.

Items: Mlle. Sidonia's Frisky French Favorites have been doing a fair business at the People's.—Joseph Clifton, in Ranch King, supported by May Treat, opened to good business at the Palace 21.—Tony Denier's Humpty Dumpty co gave two performances at the New Academy 18 to good business.—The New Academy will remain closed week 26, Manager Litt wisely saying if he cannot get good attractions he will not have any.—W. M. McConnell, ahead of Jarbeau, has been behaving badly here. Manager Bernstein discharged him and engaged Frank Howe in his place. Charles Horwitz, of this city, wrote several encore verses for Miss Jarbeau's topical song, "That's Enough, Don't You Think."—The Exposition has been very successful. Ajeeb, the automaton chess player, is the principal attraction, and is causing much comment. We are indebted to Manager Becker for courtesies.—George L. Harrison, manager Silver King co., is having trouble with pirates. He has, or will, write THE MIRROR personally upon the subject.—The Booth-Barrett engagement promises to be very successful. Seats selling rapidly.

BELOIT.

Goodwin's Opera House (Howard and Wilson, managers): McGibeny family to all the house would hold 22. Kate Castleton to good business 23; second visit.

LACROSSE.

McMillan Opera House (L. S. Truesdale, manager): Thomas W. Keene in Hamlet 17; big business. Howard's Black Crook played to a fair house 22. Failed to please.

CANADA.

TORONTO.

Grand Opera House (O. B. Sheppard, manager): Minnie Maddern in Caprice and In Spite of All drew only small houses 19-21. Cora Tanner in Alone in London remainder of week to very satisfactory results. The co. in its entirety is first-class. Special mention must be made of the parts assumed by C. G. Craig and W. A Sands, who gave earnest portrayals of their respective characters and were recalled several times. I must not forget to mention the artistic and finished work of Ada Dwyer as Tom Chickweed, the waif. She is a conscientious and painstaking actress and remarkably clever.

Toronto Opera House (Shaw and Jacobs, managers): You could not buy a choice seat after eight o'clock any night during the past week, for the houses were filled. True Irish Hearts, by a well balanced co., was the bill-of-fare. Frances Bishop in Muggs' Landing this week.

Items: Rosina Vokes and co., who occupy the Grand all this week in a round of plays, have been in the city all week rehearsing. The advance sale has been large. Miss Vokes is a great favorite here. The star and members of the co. were tendered Manager Sheppard's private box, and were present on several evenings to see Miss Maddern and Cora Tanner.

OTTAWA.

Grand Opera House (John Ferguson, manager): Alone in London 19-20; standing-room only.

HAMILTON.

Grand Opera House (T. Reche, manager): Minnie Maddern opened our regular season 22, presenting In Spite of All to a packed house. Audience delighted. Lent and Stevens' co. drew a very fair house 24, giving a novel performance of Ten Nights in a Barroom.

LONDON.

Grand Opera House (John H. Davidson, manager): Gus Williams opened 19 and played throughout the week to crowded houses. Keppler's Fortune and Oh, What a Night! were presented. The supporting co. was first-class.

MONTREAL.

Academy of Music (Henry Thomas, manager): Arthur Rehan's Comedy co. opened 19 in Love in Harness to good business. There is not a weak spot in the whole co. The stage settings and costumes were handsome. Later in the week the success of last season, Nancy and Co., was presented. This week, Deacon Brodie. Next week, Margaret St. John.

DATES AHEAD.

Managers of travelling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

DRAMATIC COMPANIES.

ALONE IN LONDON CO.: Detroit 29-Oct. 1, Rockford, Ill., 17.

A NIGHT OFF CO.: Norwalk, Ct., 29, Stamford 30, Hoboken Oct. 3, week.

ARTHUR REHAN'S CO.: Albany, N. Y., 26, week, Utica Oct. 5, Syracuse 6-8, Cleveland 10, week, Detroit 17, week.

ACME COMEDY CO.: Lyons, N. Y., 28-9, Newark 30-Oct. 1, Auburn 3-4, Seneca Falls 5, Waterloo 6, Geneva 7-8.

ALLAN DARE CO.: Cleveland 26, week, Cincinnati Oct. 3, week.

ANDREWS' MINUET CARNIVAL CO.: St. Louis 26, week.

ATKINSON-COOK CO.: Lynn, Mass., 26, week, Salem Oct 3, week, Lawrence 10, week.

AUGUSTA VAN DOREN: Waltham, Mass., 29, Gardiner 30, Fitchburg Oct. 1, Laconia, N. H., 3, Holyoke, Mass., 8, Northampton 10.

ARABIAN NIGHTS CO.: N. Y. City Sept. 12, ten weeks.

AGNES HERNDON: Girard, Kas., 28-9 Fort Scott 30-Oct. 1.

ADA GRAY: Belleville, Ont., 30-Oct. 1, Hamilton 3, Hornellsville, N. Y., 4, Olean 5, Warren, Pa., 6, Erie 7, Bradford 8.

ANNIE PIXLEY: Fall River, Mass., 29, New Bedford 30, Gloucester Oct. 1, Boston 3, week, Pittston, Pa., 19.

AIDEN BENEDICT: Ypsilanti, Mich., 29-30, Ann Arbor, Oct. 1, Albion 3, Lansing 4, Adrian 5, Hudson 6, Coldwater 7, Goshen, Ind., 8, Napoleon, O., 10, Warsaw, Ind., 11, Fort Wayne 12, Wabash 13.

ARGONAUTS OF '49: Indianapolis 26, week

ADAMS-BOOKMAN CO.: Pinckneyville, Ill., 3, week, Cape Girardeau, Mo., 10, week, Chester, Ill., 17, week.

BOOTH-BARRETT CO.: Milwaukee 29-Oct. 1, Chicago 3, three weeks.

BELLA-MOORE: Rochester, Ind., 28 Oct. 1.

BENJ. MAGINLEY: Philadelphia 26, week, Holyoke, Mass., Oct 1.

BOY TRAMP CO. Amsterdam 29 Oct. 1, Boston, 3, week, Stonington, Ct., 10, New London 11-12, Bridgeport 13-15.

BEACON LIGHTS: Washington 26, week, N. Y. City Oct. 3.

BOUND TO SUCCEED CO.: Buffalo 3, week.

BOY HERO CO: Quincy, Ill., Oct. 1.

BISHOP DRAMATIC CO.: Wheeling, W. Va., 3, weeek.

BLACKTHORN CO.: N. Y. City 3, week.

BARRY AND FAY: Lynchburg, Va., 29, Roanoke 30, Danville Oct. 1, Columbia, S. C., 3, Charleston 4 5

BAYE-DAVIS CO: Olney, Ill., 26, week, Henderson, Ky., Oct. 3, week, Clarksville, Tenn., 10, week.

BUNCH OF KEYS: Holyoke, Mass., 29, Worcester 30-Oct. 1.

BASCO'S CO.: Racine, Wis., 3, week.

CHARLES T. PARSLOE: Utica, N. Y., Oct. 1.

C ERIN VERNER: Topeka Kan, 29, Leavenworth 30, Atchison Oct. 1, St. Joseph, Mo., 3, Lincoln, Neb. 4, Omaha 5-6, Council Bluffs, Ia., 7, Des Moines 10, Ottumwa 11, Muscatine 12, Davenport 13, Clinton 14, Aurora, Ill. 15, Chicago 17, week.

CHARLOTTE THOMPSON: Texarkana, Tex., 29, Tyler 30, Palestine Oct. 1, Houston 3-4, Galveston 5 6, Brenham 7, San Antonio 8, Austin 10, Temple 11, Waco 12, Ft. Worth 13, Dallas 14-15.

C. A. GARDNER: N. Y. City 26, week, Brooklyn Oct. 3, week, Newark 10, week.

C. T. ELLIS: New Haven 29-Oct. 1, Brooklyn, 3, week, Albany 10, week, Syracuse 17, week, Rochester 24, week, Troy 31, week.

CONRAD THE CORSAIR: Boston Sept. 5—indefinite season.

CORA VAN TASSEL: Frankfort, Ky., 29, Portsmouth, O., Oct 4

CLIO: Brooklyn 26, week, Troy, Oct. 3, week, N. Y. City 10, week, Albany 17, week, Syracuse 24, week, Rochester 31, week.

CHIP O' THE OLD BLOCK CO.: Cleveland 26, week.

CATTLE KING CO.: Chicago 19, two weeks.

CHECKERED LIFE CO.: Paterson, N. J., 26, week, Baltimore Oct. 3, week, Norfolk, Va., 10 week, Richmond 17, week.

CARNER SHEPPARD CO: Paris, Ill., 29-Oct. 1.

C. A. LODER: Des Moines, Ia, 26 Oct. 1, Ottumwa 3 4, Keokuk 5, Moberly, Mo., 6, Mexico 7, St. Charles 8, St. Louis 10, week.

DALY'S CO: Philadelphia 26, two weeks.

DANIEL BOONE CO: Pittston, Pa., 3, Scranton 4, Danville 6, Williamsport 8.

DENMAN THOMPSON: Providence 26, week, Fall River, Oct. 3, New Bedford 4, Brockton 5-8, Attleboro 10, Lynn 11-12, Worcester 13-15, N. Y. City 17, two weeks, Stamford, Ct., 31.

DEACON BRODIE CO.: Montreal 26, week, Buffalo Oct. 3, week.

DEVIL'S AUCTION: Milwaukee 26, week, Chicago Oct. 3, week, Rockford 11.

DALYS' VACATION CO.: Marlboro, Mass., 29, Clinton 30, Attleboro Oct 1, Lynn 3, Manchester, N. H., 4, Worcester, Mass., 5-6, Pawtucket, R. I., 7, Plymouth, Mass., 8, Fall River 11, Taunton 12.

D. A. KELLY: New Orleans 3, week.

DOMINIE'S DAUGHTER CO: Philadelphia 3, week.

DAN SULLY'S DADDY NOLAN CO.: St. Louis 26, week, Cincinnati Oct 10, week.

DARK SECRET CO.: N. Y. City Sept. 19—indefinite season.

DELHAUER CO.: Sandusky, O., 4.

DIGNAM'S DRAMATIC CO.: Syracuse 26, week, Rochester Oct. 3, week.

DOLORES (Spectacle): Baltimore, 26, week, Pittsburg Oct. 3, week, Cincinnati 10, week.

EDWIN ARDEN: Philadelphia 26, week.

EVANGELINE: St. Louis 3, week, Kansas City 10, week.

EFFIE ELLSLER: Jersey City 26, week, Philadelphia Oct. 3, week.

EUNICE GOODRICH: Sedalia, Mo., 3, week.

EDWIN MAYO: Toledo 26, week, Lowell, Mass., Oct. 6-7.

EDITH SINCLAIR CO.: Tacony, Pa., 29-Oct. 1, Hoboken 3, week, Boston 10, week.
EZRA KENDALL: Philadelphia 26, week, Washington Oct. 3, week.
ELSIE MOBEL: Wahoo, Neb., 26, week, Fremont Oct. 3, week, Schuyler 10-12, Columbus 13 15, Lincoln 17, week.
EDMUND COLLIER: Buffalo 26, week, Montreal Oct. 3, week, Buffalo 10, week.
EDWIN LANG: New Bedford, Mass., 26, week, Brooklyn, E. D. Oct. 3, week.
EDINGS' CO: Carrollton, O., 3, week.
FANNY DAVENPORT: Jersey City Oct. 17.
FISHER-HASSON CO.: Mt. Vernon, O., 29, Newark 30, Springfield Oct. 1, Lima 3, Findlay 4, Tiffin 5, Marion 6, Sidney 7, Piqua 8, Greenville 10, Muncie, Ind., 11, Anderson 12, Kokomo 13, Peru 14.
FLORENCES (Mr. and Mrs.): Lincoln, Neb., 29, St. Joseph, Mo., 30, Leavenworth, Kas., Oct. 1, Kansas City 3, week, St. Louis 17, week, Memphis 24, week.
FLOY CROWELL: Bangor, Me., 26, week.
FRANK MAYO: San Francisco 19, three weeks.
FRANK DANIELS: Cincinnati Oct. 3, week.
FRED. WARDE: Meadville 29, Franklin 30, Oil City Oct. 1, Pittsburg 3, week, N. Y. City 10, week.
FRANK FRAYNE: Washington 3, week, Baltimore 10, week.
FRED. BRYTON: N. Y. City 3, week, Bridgeport, Ct., 10, Meriden 11, New London 12, Westerly, R. I., 13, Brockton, Mass., 14-15, Providence 17, week.
FLORENCE BINDLEY: Savannah 28-9, Brunswick 30-Oct. 1, Albany 3, Eufaula, Ala., 4, Americus 5, Milledgeville 6, Athens 7-8, Atlanta 10-11, Birmingham, Ala., 12, Selma 13, Mobile 14-15, Vicksburg, Miss., 17, Monroe, La., 18, Shreveport 19, Marshall, Tex., 20, Longview 21, Palestine 22.
FLEMING'S AROUND THE WORLD: St. Louis 3, week.
FRANK TANNEHILL: Grand Rapids 26, week, Toledo Oct. 3 4.
FRANCIS LABADIE: Allegan, Mich., Oct. 5.
FRANK JONES SI PERKINS CO.: Haverhill, Mass., 1, Biddeford, Me., 3, Brunswick 4, Augusta 5, Waterville, Bangor, 7, Bucksport 8.
FRANCES BISHOP: Toronto 26, week, Chatham Oct. 3, Marshall, Mich., 4, Hillsdale 5-6, Elkhart, Ind., 7-8, Chicago 10, week.
FRED FELTON'S CO.: Canton, Ill., 3, week, Jerseyville 10, week.
FELIX VINCENT CO.: St. Cloud, Minn., 26, week.
FENWICK ARMSTRONG: London, Ont., 3, week, Chatham 10, week.
GEORGE S. KNIGHT: Hartford, Ct., 3-5, Elizabeth, N. J., 6, Allentown, Pa., 7, Wilkesbarre 8, Williamsport 10, Elmira, N. Y., 11, Binghamton 12, Scranton, Pa., 13, Trenton, N. J., 14-15, Asbury Park 17, Plainfield 18, Orange 19, N. Y. City 24.
GRAY-STEPHENS CO.: Reading, Pa., 3, week.
GOTTHOLD'S UNCLE TOM CO: Cincinnati 26, week.
GUS WILLIAMS: St. Louis 3, week, Alton, Ill., 10, Louisiana, Mo., 11, Hannibal 12.
GOLDEN GIANT CO: Buffalo 26, week, Cleveland Oct. 3, week, N. Y. City 10, week, Brooklyn 17, week.
GRAHAM EARLE CO.: Warsaw, Ind., 26, week.
HELEN BLYTHE: Jackson, Miss., 29, Vicksburg 30, Natchez Oct. 1, New Orleans 3, week.
HERNE'S HEARTS OF OAK: Buffalo 26, week.
HOODMAN BLIND CO.: Newark 26, week, Brooklyn Oct. 3, week.
HELD BY THE ENEMY No. 1: Troy 3.
HELD BY THE ENEMY No. 2: Stamford, Ct., 3.
HOLE IN THE GROUND CO: N. Y. City 12, four weeks, Brooklyn Oct. 10, week, Montreal 17, week.
HENRY E. DIXEY: New Haven 29-Oct 1, Brooklyn 3, week, Philadelphia 10, week.
HENRY CHANFRAU: Worcester, Mass., 27-9, Fitchburg 30 Marlboro Oct. 1, Providence 3 5, Attleboro, Mass., 6, Southbridge 7, Milford 8.
HELENE ADELL: Rockland, Mass., 26, week, Dover, N. H., Oct. 3, week, Gloucester, Mass., 10, week.
HARBOR LIGHTS: N. Y. City 26, two weeks.
HOME RUN CO.: St. Louis 26, week.
HER ATONEMENT CO.: Chicago 26, week.
HETTIE BERNARD CHASE: Fond du Lac, Wis., 30-Oct. 1, Grand Rapids, Mich., 3, week, Montreal 10, week.
IDA VAN CORTLAND: Matteawan, N. Y., 29-Oct. 1, Hoosick Falls 3, week, Little Falls 10, week, Amsterdam 17, week.
IVY LEAF CO. Detroit 29-Oct. 1.
J. K. EMMET: Brooklyn 26, week, Philadelphia Oct. 3, week.
JOSEPH JEFFERSON: Oil City, Pa., 28, Youngstown, O., 29, Warren 30, South Bend, Ind., Oct. 1, Chicago 3, two weeks, N. Y. City 17, three weeks.
JOHN F. WARD: Ashtabula, O., 29, Newcastle, Pa., 30, Youngstown, O., Oct. 1, Springfield 3, Lexington, Ky., 4, Frankfort 5, Louisville 6-8, Terre Haute, Ind., 10, Decatur, Ill., 11, Springfield 12, Pittsfield 15, Sedalia, Mo., 14, Ft. Scott, Kas., 15.
JOSEPH HAWORTH: Trenton, N. J., 30-Oct. 1, Newark 3, week.
JIM THE PENMAN (Ada Dyas): Baltimore 26, week, Buffalo Oct. 3, week, Cleveland 10, week.
JOHN S. CLARKE: Pittsburg 22, week, Johnstown Oct. 3, Bethlehem, Pa., 8, Philadelphia 10, two weeks.
JIM THE PENMAN No. 2: S. Norwalk, Ct., Oct. 10.
JOSEPH MURPHY: Wilmington, Del., 30 Oct. 1, Baltimore 3, week, Pittston, Pa., 12.
JENNIE YEAMANS: Louisville 29-Oct. 1.
JAMES-WAINWRIGHT CO: N. Y. City 26, week, Louisville, Ky., Oct. 3, week, Memphis 10, week, St. Louis 17, week, Ottawa, Ill., 24, Streator 25, Decatur 26 Quincy 27, Hannibal, Mo., 28, Columbia 29, Kansas City 31, week.
JEFFREYS LEWIS. San Francisco 12, four weeks.
JAMES O'NEILL: Haverhill, Mass., 29, Portland 30-Oct. 1, Bangor 3-4, Lynn, Mass., 5, Providence 6-8, Holyoke 12-13.
JOHN S. MURPHY: Brunswick, Me., 1, Portsmouth, N. H., 3, Lewiston, Me., 4-5, Bangor 6, Calais 7, Houlton 8, Woodstock 10, Fredericton 11-12, St. John 13, Halifax, N. S., 17, week.
JENNIE CALEF: Bath, Me., 1, Gardiner 3, Skowhegan 4, Waterville 5, Dexter 6, Dover 7, Old Town 8, Bangor 10-11.
J. B. POLK: Elizabeth, N. J., 29, Pottstown, Pa., Oct. 5, Lowell, Mass., 10.
JOHN DILLON: Corning, Ia., 29, Red Oak 30, Council Bluffs Oct. 1.
JULIA ANDERSON: Biddeford, Me., 1, Lisbon 3, Hallowell 4, Bath 5, Gardiner 6, Skowhegan 7, Fairfield 8.
KATE FORSYTH: San Francisco Sept. 26, three weeks.
KATE CASTLETON: Columbus, O., 29-Oct. 1, Chillicothe 3, Circleville 4, Zanesville 5, Belleaire 6, Wheeling, W. Va., 7-8, Baltimore 10, week.
KATE CLAXTON: Brooklyn 26, week.
KNIGHT OF LABOR CO.: Buffalo 26, week, Ft. Wayne, Ind., Oct. 3, week.
KINDERGARDEN CO.: Baltimore 26, week, Hagerstown, Md., Oct. 3, York, Pa., 5, Reading 6, S. Bethlehem 7, Allentown 8, Brooklyn, E. D., 10 week, Newport, R. I., 17, Fall River, Mass., 18, Bristol, R. I., 19, Woonsocket 20, Milford, Mass., 21, Waltham 22.
KEEP IT DARK: Louisville 26, week.
KITTIE RHOADES: Allentown, Pa., 26, week, Harrisburg Oct. 3, week, New Brunswick, N. J., 10, week.
KATIE PUTNAM: Chicago 3, week.
LIZZIE EVANS: New Orleans 26, week, Memphis, Oct. 3, week, Fort Smith, Ark., 10 12, Little Rock 13, Pine Bluff 14-15, Hot Springs 17-18, Texarkana 19, Honeygrove, Tex., 20, Paris 21-2, Denison 24, Sherman 25, McKinney 26, Dallas 27 8.
LAGARDERE (Spectacle): N. Y. City August 15—indefinite season.
LIGHTS O' LONDON: Jersey City Oct. 3, week.
LOUISE BALFE: Austin, Tex., 28-9, San Antonio 30-Oct. 1, Temple 3 4, Waco 5 6, Dallas 7-8, Fort Worth 10-11, Denison 12, Sherman 13, Paris 14-15, Honey Grove 17, Bonham 18, Gainesville 19, Denton 20, Grand View 22, McKinney 25
LILLIAN LEWIS: Chicago 26, two weeks.
LE VOYAGE EN SUISSE: Minneapolis 26, week, Cedar Rapids, Ia., Oct 3 4, Burlington 5-6, Des Moines 7-8, Omaha 10-12, Lincoln 13, St. Joseph Mo., 14-15.
LILIAN OLCOTT: Syracuse Oct. 1 5
LEONZO BROTHERS: Dover, O., 26, week, Crestline, Oct. 3, week, Harrisburg, Pa., 10, week.
LOST IN THE SNOW CO.: Boston 26, week.
LOUISE LITTA: Olean 29, Warren, Pa., 30, Salamanca, N. Y., Oct. 1, Jamestown 3, Corry, Pa., 4, Franklin 5, Newcastle 7, Niles, Mich., 10.
LITTLE NUGGET CO.: Belleaire, O., 29, Defiance 30, Grand Rapids, Oct. 3, week, Chicago 10, week
LITTLE'S WORLD: Paducah 29, Cairo, Ill., 30-Oct. 1, Little Rock, Ark., 3, Texarkana, Tex., 4, Palestine 5, Houston 6, Galveston 7 8
LEECH-STEPHENS CO: Coburg, Ont., 29, Lindsay 30.
LOUISE ARNOT: Shenandoah, Pa., 26, week, Mahanoy City Oct. 3, week.
LOTTA: Chicago 12, three weeks, Rockford Oct. 3, Oshkosh, Wis., 4, Fond du Lac 5, Milwaukee 6-8.
LOUIE LORD: Sedalia, Mo., 30 Oct. 1, Warrensburg 3-4, Holden 5 6, Harrisonville 7-8, Paola, Kas., 10-11
LOTTIE CHURCH: Norfolk, Va., 26, week, Richmond Oct. 3, week, Baltimore 10, week.
MARGARET MATHER: Chicago 26 week, Milwaukee Oct. 3, week, St. Paul 10, week, Minneapolis 17, week.
MESTAYER'S TOBOGGANING: Minneapolis 26, week, St. Paul Oct. 3, week, Milwaukee 10-12, Detroit 13-15, Chicago 17, two week.
MODJESKA: Denver Oct. 3.
MONROE-RICE CO.: Rochester 26, week.
MOORE-VIVIAN CO.: Wilkesbarre, Pa., 29-30.
MAUDE BANKS: Baltimore 3, week, Washington 10, week, Baltimore 17, week, Washington 24, week.
MRS. D. P. BOWERS: Richmond, Va., 29-Oct. 1, Goldsboro, N. C., 3, Wilmington 4, Charlotte 5, Columbia, S. C., 6, Charleston 7-8, Savannah 10-12, Augusta 13-15, Birmingham 17-18, Selma 19-20, Montgomery 21-2.
MRS. LANGTRY: N. Y. City Sept. 19, three weeks.
MAGGIE MITCHELL: St. Paul 26, week, Minneapolis Oct. 3, week, Waterloo, Ia., 10, Cedar Rapids 11, Marshalltown 12.
MINNIE MADDERN: Cleveland 26, week, Titusville, Pa., Oct. 3
MAY BLOSSOM CO: Hudson, N. Y., 29, Catskill 30, Glen's Falls Oct. 1, Ballston Spa 3, Amsterdam 4, Schenectady 5, Canajoharie 6, Herkimer 7, Ilion 8, Rome 10, Ithaca 11, Owego 12, Norwich 13, Cortland 14, Homer 15, Oneida 17, Seneca Falls 18, Auburn 19, Canandaigua 20, Lyons 21, Newark 22.
MILTON NOBLES: Denver 26, week, Colorado Springs Oct. 3, Pueblo 4-6, Leadville 7-10, Canyon 11, Greeley 12, Cheyenne, Wyo., 13-14, Laramie 15, Salt Lake 17-20, Portland, Ore., 24, week.
MOULTON'S DRAMATIC CO.: Saratoga, N. Y., 26, week, Burlington, Vt., Oct. 3, week, Rutland, Vt., 10, week, Amesbury, Mass., 17, week.
MARIE BRAINARD CO.: Ann Arbor, Mich., 30.
MAGGIE HAROLD: Carlisle, Pa., 26, week.
MICHAEL STROGOFF CO. (Eastern): New London, Ct., 1, Pawtucket, R. I., 3, Woonsocket 4, Gloucester, Mass., 5, Lawrence 7, Lowell 8, Haverhill 10, Amesbury 12 14, Marlboro 15.
MARIE PRESCOTT: Leavenworth, Kas., 29, Topeka 30-Oct. 1, Wichita 3-4, Parsons 5, Ft. Scott 6-8, Nevada, Mo., 10, Jefferson City 11, Belleville, Ill., 12-13, Cairo 14-15, Paducah 17, Hopkinsville 18-19, Nashville 20-2.
MYRA GOODWIN: Danville, Pa., 15.
MURRAY AND MURPHY: Urichsville, O., 29, Zanesville 30, Alliance Oct. 1, Cleveland 3, week, Tiffin 10, Toledo 11, Lima 12, Kenton 13, Springfield 14, Dayton 15, Indianapolis 17-19, Terre Haute 20, Springfield, Ill., 21, Bloomington 22.
MOORE-VIVIAN CO.: Mauch Chunk, Pa., 3, Mahanoy City 5, Hazleton 6, Lehighton 7.
MY GERALDINE CO.: Pueblo, Col., 29, Colorado Springs 30-Oct. 1, Atchison, Kas., 3, Leavenworth 4, Topeka 5, Kansas City 6-8.
M. B. CURTIS: San Francisco 19, week.
NEWTON BEERS (Lost in London): Syracuse 26, week, Rochester Oct. 3, week, Troy 10, week, Montreal 17, week, Ottawa 24-5, Kingston 26, Belleville 27, Hamilton 28-9, Buffalo 31, week.
N. C. GOODWIN: St. Louis 26, week, Quincy, Ill., Oct. 3, Hannibal, Mo., 4, St. Joseph 5, Leavenworth, Kas., 6, Topeka 7-8, Wichita 10.
NATURAL GAS CO: Cincinnati 26, week, Detroit Oct. 3, week.
NOBODY'S CLAIM: Paterson, N. J., 26, week.
N. S. WOOD: Chicago 26, two weeks, Indianapolis 10, week.
NELLIE FREE: Portsmouth, O., 29-Oct. 1, Washington C. H. 3-5, Circleville Oct. 6-8, Chillicothe 10-12.
OSBOURNE-STOCKWELL CO.: Provo, Utah, 29-30, Ogden Oct. 1, Winnemucca 3, Reno, Nev., 4, Virginia City 5-8, Nevada City 10, Grass Valley, Cal., 11, Marysville 12-13, Chico 14-15, Sacramento 17-19, Woodland 20, Stockton 21-2.
ONLY A FARMER'S DAUGHTER CO.: Uniontown, Pa., 29, Brownsville 30, Monongahela City Oct. 1, Braddock 3, Beaver Falls 4, Rochester 5, Steubenville, O., 6, Mansfield 7, Tiffin 8.
OLIVER WREN CO.: Dundee, N. Y., 1, Havana 3, Hammondsport 4, Cohocton 5, Waples 6, Wayland 7, Livonia 8.
ON THE RIO GRANDE: Baltimore 3, week, Cleveland 10, week.
ONE OF THE BRAVEST. Pittsburg 3, week.
ODELL WILLIAMS: Baltimore 26, week, Parkersburg, W. V., Oct. 3, Springfield, O., 4, Mechanicsburg 5-6, Troy 7, Middletown 8, Louisville 10-12, Madison, Ind., 13, Shelbyville 14, Ft. Wayne 15, Kokomo 17, Richmond 18, Lexington, Ky., 19, Knoxville, Tenn., 20.
PARLOR MATCH CO: Quincy, Ill., 29, Peoria 30, Decatur Oct. 1, St. Louis 3, week, Louisville 10, week, Cincinnati 17, week, Pittsburg 24, week.
PARTNERS IN CRIME CO.: Tiffin, O., 28 30.
PAULINE MARKHAM: Bradford, Pa., Oct. 1.
PATTI ROSA: Chicago 26, week, Englewood, Ill., Oct. 10, Bucyrus, O., 12.
P. F. BAKER: Chicago 3, week.
PECK'S BAD BOY CO.: Kansas City 26, week.
ROBERT DOWNING: Philadelphia 26, week.
ROSINA VOKES COMEDY CO.: Toronto 26, week, Chicago Oct. 3, two weeks.
ROBSON AND CRANE: N. Y. City Sept. 26—indefinite season.
ROLAND REED: Wilkesbarre, Pa., 29-30, Elizabeth, N. J., Oct. 1, Bridgeport, Ct., 3, Chelsea, Mass., 4, Marlboro 5, Hartford, Ct., 6-8.
RUN OF LUCK: Boston 12, four weeks.
RICHARD O'GORMAN: Somerset, Pa., 29, Connellsville 30, McKeesport Oct 1, Oil City 7.
RAG BABY: Sacramento, Cal., 10, week, San Francisco 17, three weeks.
RICHARD MANSFIELD: N. Y. City May 30-Oct. 1, Philadelphia 3, week.
ROBERT MANTELL Springfield, O., 30, Cincinnati Oct. 3 week.
RHEA: Fall River, Mass., 30, Newport, R. I., Oct. 1, Providence 3-5.
RAINBOW CO.: Syracuse 26, week, Rochester Oct. 3, week.
REDMUND-BARRY CO.: Allentown, Pa., 29, Reading 30-Oct. 1, Lowell 3, Haverhill 4, Nashua, N. H., 5, Clinton, Mass., 6, Lynn 7, Springfield 8, Worcester 10-12, Chelsea 13, Waltham 14, Dover, N. H., 15, Portland, Me., 17-18, Bangor 19, Lewiston 20, Biddeford 21, Portsmouth, N. H., 22.
RIGHTMIRE'S CO: Springfield, Mass., 3, week.
RENFROW'S PATHFINDERS: Flint, Mich., 26, week.
SALSBURY'S TROUBADOURS: N. Y. City 26, week, Lowell, Mass., 4, Haverhill 6
STREETS OF NEW YORK: Westerly, R. I., 29, Woonsocket 30, New Bedford, Mass., Oct. 1, N. Attleboro 3, Newport, R. I., 4, Fall River, Mass., 5, Taunton 6, Marlboro 7, Chelsea 8, Lynn 10.
SHADOWS OF A GREAT CITY: Holyoke, Mass., 3-4, Worcester 7-8.
STILL ALARM CO: N. Y. City 26, week, Brooklyn Oct. 3, week.
SILVER KING CO.: Chicago 26, week, Cleveland, Oct. 3, week, Columbus 10, week.
SOL SMITH RUSSELL: Chicago 26, week, Bloomington Oct. 3, Peoria 4, Decatur 5, Springfield 6, Jacksonville 7, Keokuk, Ia., 8, Cedar Rapids 10, Waterloo 11, Iowa City 12, Newton 13, Omaha, Neb., 14-15, Hastings 17, Lincoln 18, Beatrice 19, Plattsmouth 20, Council Bluffs, Ia., 21, Sioux City 22, St. Paul 24-6, Minneapolis 27-9.
STRICKEN BLIND CO.: Hamilton, O., 29, Richmond, Ind., 30, Peru, Oct. 1, Decatur 3, Springfield, Ill., 4, Bloomington 5, Peoria 6, Quincy 7-8.
SHADOWED CRIME CO.: Providence 26, week, Paterson, N. J., Oct. 3, week.
SKIPPED BY THE LIGHT OF THE MOON: Parsons Kas., 29, Ottawa 30-Oct. 1, Kansas City 3-5, Council Bluffs, Ia., 6, Sioux City 7, Mankato, Minn., 8.
STETSON'S BURLESQUE CO.: Cincinnati 3, week, Chicago 10, week.
SID FRANCE: Wheeling, W. Va., 3, week, Hoboken 10, week.
SAM'L OF POSEN CO.: Lima, O., 30, Marion, Oct. 1, New Haven, Ct., 3-5, Bridgeport 6 8.
TWO JOHNS: Holyoke, Mass., Oct. 1, Springfield 3, New Britain, Ct., 4 Danbury 5 6, Norwalk 7, New London 8, Providence 10-12.
T. W. KEENE: Kansas City 26, week.
TIN SOLDIER CO.: San Francisco 3, three weeks
TWO OLD CRONIES Parsons, Kas., 5, Fort Scott 10-11.
T. J. FARRON: Corry, Pa., 29, Erie 30, Newcastle Oct. 1, Steubenville, O., 3, Uhrichsville 4, Coshocton 5, New Philadelphia 6, Lima 7, Versailles 8, Chicago 10, week.
TONY DENIER'S CO.: Cincinnati 3, week.
TRIXIE CO.: Kane, Pa., 30, Titusville Oct. 1.
TRUE IRISH HEARTS: Oneida 29 Carbondale, Pa., 30, Scranton Oct. 1.
TAKEN FROM LIFE: Cincinnati 26, week.
THROWN UPON THE WORLD CO.: Winsted, Ct., 30.
ULLIE AKERSTROM: Pittston, Pa., 26, week, Pottsville Oct. 3, week, Norristown 10, week, Reading 17, week, Harrisburg 24, week.
UNDER THE GASLIGHT (Turner's): Brooklyn 26, week Newark Oct. 3, week Philadelphia 10, week.
UNDER THE LASH: Grand Rapids, Mich., 26, week.
VERNONA JARBEAU: Grand Rapids, Mich., 29, Toledo, Oct. 1, Cleveland 3 5
WINNETT'S PASSION'S SLAVE CO.: Danbury, Ct., 29, New Brunswick, N. J., 30, Morristown Oct. 1, Paterson 3, week, Philadelphia 10, week.
WINNETT'S GREAT WRONG CO.: Wheeling, W. Va., 29-Oct. 1, Columbus, O., 3, week, Pittsburg 10, week.
WHITE SLAVE CO: Cleveland 3, week
WE, US & CO.: Utica 29, Syrcuse 30-Oct. 1, Rochester 3-5 Ithaca 6, Seneca Falls 7, Niagara Falls 8.
WALTON COMEDY CO.: Malvern, Ia., 26, week.
WATKINS' CATNIP TEA CO.: Akron, O., 6-7.
WESTON BROTHERS: Nashville 27-Oct. 1.
WILSON DAY CO.: Northampton, Mass., 26, week, Meriden, Ct., Oct. 3, week.
ZITKA CO.: Montreal 26, week, Toronto Oct. 3, week, Brooklyn 10, week.
ZOZO: Hamilton, Ont., 29-Oct. 1, St. Catharines 3, London 4-5, Detroit 6-8, Chicago 10, two weeks.

OPERA AND CONCERT COMPANIES

AMY GORDON OPERA CO.: Chicago Sept. 12, five weeks.
BENNETT-MOULTON OPERA CO. A: Norwich, Ct., 29-Oct. 1, Waterbury 3, week.
BENNETT-MOULTON OPERA CO. B: Portland, Me., 3, week, Lewiston 10, week, Haverhill, Mass., 17, week, Lowell 24, week.
BENNETT-MOULTON OPERA CO. No. 1: Nashua, N. H., 26, week.
BRODERICK OPERA CO: Larned, Kas., 29, Dodge City 30-Oct. 1
CASINO ERMINIE CO: Boston 19, two weeks, Trenton, N. J., Oct. 3-4, Wilmington, Del., 10
CRITERION OPERA CO: Columbus, O., 26, week, Toledo 1, week.
CONRIED-HERMANN OPERA CO.: Baltimore 26, week, Youngstown, O., 3, Akron 4-5, Columbus 6-9, Chicago 10, three weeks
CARLETON OPERA CO.: Philadelphia 26, two weeks, Cincinnati Oct. 10, week, Washington 17, week.
CLARA LOUISE KELLOGG: Mystic River, Ct., 3.
EMMA ABBOTT: Rochester 29 Oct. 1, Nashville 3, week.
FORD OPERA CO.: Uhrichville, O., 26, week.
FOSTER'S IDEAL OPERA CO: Portland, Me., 5.
GRAU OPERA CO.: Jamestown 26, week.
KIMBALL OPERA CO: Albany 26, week, Syracuse Oct. 3, week, Rochester 10, week.
MACCOLLIN OPERA CO.: Lexington, Ky., 29, Frankfort 30, Lexington Oct. 1, Knoxville, Tenn., 3-4, Chattanooga 5-6, Birmingham, Ala., 7-8.
MCCAULL'S OPERA CO.: N. Y. City July 25—indefinite season.
MCCAULL OPERA CO. No. 2: Chicago Sept. 12, three weeks.
NELLIE HESS OPERA CO.: Buffalo Oct. 3, week.
N. Y. IDEAL OPERA CO.: Newton, Kas., 29-Oct. 1, Atchison 3, week.
ROYCE-LANSING BELL-RINGERS: Scotland, Dak., 29 Alexandria 30, Plankinton Oct. 1, White Lake 3, Kimball 4, Mitchell 5, Woonsocket 6, Madison 7, Howard 8, Huron 10.
STARR OPERA CO.: Philadelphia June 6—Summer season.
WILBUR OPERA CO.: Pittsburg 26, week.

MINSTRELS.

BARLOW BROTHERS: Meadville, Pa., 6.
BAIRD'S: Atlanta, Ga., 30,-Oct. 1, New Orleans 10, week.
EMERSON'S: Ventura, Cal., 29, Santa Barbara 30-Oct. 1.
FIELD'S UNITED OPERATIC: Leetonia, O., Oct. 1, Salem 3, Alliance 4, Ravenna 5, Kent 6, Warren 7, Newcastle, Pa., 8, Butler 10.
GORMAN BROTHERS': New Britain, Ct., 29, Middletown 30, Bridgeport Oct. 1, Waterbury 3, Danbury 4, Newburg, N. Y., 5, Poughkeepsie 6, Troy 7.
HAVERLY'S: Springfield 29, Dayton 30, Lima Oct. 1, Chicago 3, week.
HICKS': Philadelphia 26, week.
HI HENRY'S: La Porte, Ind., 3, Michigan City 4, St. Joseph, Mich., 5, Bangor 6, Grand Haven 7, Lowell 8.
LOGAN'S: Gloucester, Mass., 6-8.
MCN. J. S.: Cincinnati 26, week, Washington, Oct. 3, week.
MCINTYRE AND HEATH'S: Kansas City 26, week.
RICE, HART AND RYMAN'S: Staunton, Va., 30.
SWEATNAM, RICE AND FAGAN'S: Chicago 26, week, Cincinnati Oct. 3, week, St. Louis 10, week.
T. P. W.: Brooklyn 26, week, Providence Oct. 6-8.
WILSON AND RANKIN'S: Memphis 30, Pine Bluff, Ark., Oct. 1, Little Rock 3, Hot Springs, 4, Marshall, Tex., 5, Palestine 6, Galveston 7-8.

VARIETY COMPANIES.

ALEXANDER SPECIALTY CO.: Buffalo 26, week.
ANDY HUGHES' CO: Bradford, Pa., 4-5.
ARIZONA JOE: New Haven 26, week, Utica, N. Y., Oct. 3, Saratoga 4, Gloversville 5, Springfield, Mass., 10, week.
AUSTRALIAN NOVELTY CO.: Washington 26, week, Baltimore Oct. 3, week.
EMILY SOLDENE CO: Wilmington, Del., 26, week, Pittsburg Oct. 3 week.
HALLEN-HART CO.: Brooklyn, E. D., 26, week.
GUS HILL'S CO.: N. Y. City 26, week.
HOWARD ATHENAEUM CO.: Lowell, Mass., 29, Lawrence 30, Fall River Oct. 1, Boston 3, week, Providence 10, week.
FITZGERALD'S EARLY BIRDS CO.: Newark 26, week.
HYDE'S SPECIALTY CO: Baltimore 26, week.
KERNELL'S CO: Newark 26 week, Brooklyn Oct. 3, week.
LILLY CLAY'S CO.: Canandaigua, N.Y., 29, Lockport 30, Tonawanda Oct. 1, Buffalo 3, week.
MARINELLI'S CONGRESS: Washington 10, week.
NIGHT OWLS: Philadelphia 26, week.
PAT ROONEY: Dover, N. H., 29.
RENTZ-SANTLEY CO.: N. Y. City 26, week.
SPARKS BROTHERS: Hollidaysburg, Pa., 29, Altoona, Oct. 1, Ebensburg 3, Galitzin 4, Huntington 5, Reedsville 7, Lewiston 8
SHEFFER-BLAKELY CO: N. Y. City 26, week.
TONY PASTOR'S OWN CO.: Pittsburg 26, week, Philadelphia Oct. 3, week.

CIRCUSES.

ADAM FOREPAUGH'S: Des Moines, Ia., 1, Iowa City 3, Davenport 4, Rock Island, Ill., 5, Ottawa 6, Kankakee 7, Lafayette, Ind., 8, Ft. Wayne 11, Van Wert, O., 12, Newark 13, Delaware 14, Salem 15
BARNUM'S: Bradford, Pa., 29, Dubois 30, Kittaning Oct. 1, Pittsburg 3 4, Butler 5, Greensburg 6, McKeesport 7, Uniontown 8, Somerset 10, Bradford 11, Huntington 12, Altoona 13, Bellefonte, 14, Lock Haven 15, Shamokin 17, Tamaqua 18, Pottstown 19, Norristown 20, Plainfield, N. J., 21, Hoboken 22.
DORIS': Mexico, Mo., 3, Kirksville 4, Moberly 5, Boonville 6, Sedalia 7, Lexington 8, Clinton 10, Carthage 11, Joplin 12, Butler 13, Ft. Scott, Kas., 14, Parsons 15.
MILLER AND STOWE: Washington 3, week
ROBINSON'S: Los Angeles, Cal., 10-11.
SELLS BROTHERS': Gadsden, Ala., 29, Birmingham 30, Tuscaloosa Oct. 1.

MISCELLANEOUS.

BALABREGA: Halifax, N. S., 26, week, Truro Oct. 3 4, New Glasgow 5-6, Picton 7-8.
BRISTOL'S EQUESCURRICULUM: Greenville, S. C., 29-Oct. 1, Atlanta, Ga., 3, week, Montgomery 10, week, Mobile 17, week, New Orleans 24, two weeks.
BARTHOLOMEW'S EQUINE PARADOX: City of Mexico August 15—indefinite.
HERRMANN: Buffalo 29-Oct. 1.
KELLAR: Providence 26, week, New Haven Oct. 3, week, Baltimore 10, two weeks.
MARSHALL'S JAPS: St. Louis 26, week, Kansas City Oct. 3, week.
PROFESSOR SKINNER: Haverhill, Mass., 26, week.
PARKER-GLEASON PARADOX: Williamsport, Pa., 29 30-Oct. 1, Danville 7-8.
WALKER'S WONDERLAND: Salem, N. J., 29, Bridgeton 30, Millville Oct. 1, Honesdale, Pa., 3, Carbondale 4, Towanda 5, Nanticoke 6, Tunkhannock 7.

Notes from Paris.

PARIS, Sept. 17, 1887.

The repairs now making in the theatres are so far advanced that the managers are able to announce the date of their reopenings. Next week the Vaudeville will lead off with a revival of two of Labiche's comedies, Celimare le Bien-aime and The Grammaire. The Nouveautes will follow with the first novelty of the season, Valabregue and Lacome's operetta, The Saturnales. Possibly we may also have Goudinet's new three act comedy, Degomme, at the Gymnase, but this is not certain. The Folies Dramatiques will reopen on the 30th with Planquette's new opera, Robert Surcouf. The Renaissance announces its opening for October 1 with a review; the Bouffes, on the same evening, will give Valabregue and Pugno's new operetta. Sosie; the Palais Royal will also reopen with Durand and Durand, and the Ambigu with Blum's Mysteries of Paris, which was on the bill when the theatre closed. The opening of the Opera Comique in its temporary quarters at the Theatre des Nations will take place on October 8, the twenty-fifth anniversary of the inauguration of the theatre in the Place du Châtelet, which was then called the Theatre Lyrique; the first bill will include the ever popular Dame Blanche and the equally favorite Pré aux Clercs. The Châtelet will not reopen before the 15th.

* * *

It's very funny. Every time Sardou writes a new play he is accused of plagiarism. This charge is usually made after the first performance, when the other playwrights have a chance to see what the author of Fedora has done. This time, however, a cry is raised as soon as the title and scene of his new play is announced. You have probably heard by telegraph that the title of the new drama in which Sarah Bernhardt is to make her reappearance at the Porte Saint Martin is La Tosca; that the scene is laid at Rome, on the morrow of the battle of Marengo, and that its principal heroine is La Tosca, a celebrated Italian singer. No sooner had these facts been published than Ernest Daudet, a brother of Alphonse, wrote to Sardou, telling him that four years ago he had written, in company with Gilbert Augustin Thierry, a grand drama which takes place at Paris on the morrow of the battle of Marengo, and which has for heroine an Italian cantatrice named Saint Aubin. You may reply that Daudet, Thierry and Sardou could naturally fall upon the same historical subject, all three being great delvers, and that Daudet's piece has not yet been played. True; but, curiously enough, Daudet read his drama three years ago to Sarah Bernhardt and M. Duquesnel, manager of the Porte Saint Martin! Sardou's response to Daudet's letter has not yet been made public; when it is it will be interesting to see if he has really cribbed the idea obligingly recounted to him by Sarah or Duquesnel. That there may be no mistake as to any similarity which may exist between the two pieces, Ernest Daudet takes care to mention that his Saint Aubin is a conspirator; that she is loved by a Republican general, and that this soldier, because of his love, is falsely accused of having betrayed his country. Ah! Sardou is a Joey Bagstock when it is a question of ideas for a piece. He follows Moliere, Shakespeare and other predecessors, who took their suggestions wherever they found them.

* * *

One of the indirect consequences of the Opera-Comique disaster has been to cripple, for the time being, the Public Charitable Society. As this society is a part of the Administration, its revenues were regulated by law at the time of its creation. These revenues consist in rents, cemetery concessions, profits of the public pawnshop, etc., and ten per cent. of the gross receipts of all places of amusement. Originally this tax was paid at the rate of two cents on every twenty, and when you went to the theatre you bought your ticket at one office and paid your tax on it at another. Even the French, who are great lovers of red tape, found that such an arrangement was not convenient, and the managers were authorized to pay the ten per cent. in a lump at the close of each performance. There is always an employe of the society at every theatre who sees that he has the first chance at the till; whether the manager is afterward enabled to pay his company and meet his other expenses never troubles this administration officer. This "poor tax" from the places of amusement averages about $640,000 a year, and this amount relieves the city of so much subsidy, as whatever the deficit each year the Municipal Council is obliged to vote it. Now the closing of the theatres has diminished the amount of revenue for the Charitable Society by more than $100,000, and as several of the theatres are still closed the deficit at the end of the year will be still larger. This poor tax is the plague of the managers, and no end of attempts have been made to have it abolished or modified; but they have not even succeeded in getting the law changed so that the tax may be levied on the net receipts. Some years ago a legislator proposed to reduce the tax to five per cent., but it was always to be received on the gross receipts. Nothing ever came of this attempt, and the law stands to-day the same as at the beginning.

* * *

The dramatic and musical classes of the Conservatoire reassemble shortly, and certain reforms promised, or hinted at, by the Minister of Fine Arts when he delivered the prizes in July, have not been mentioned since. There has long been a conflict between the theatrical critics and the administration on the subject of the Conservatoire. The critics want this national school divided into two distinct and equal parts, and not conducted as it is now, to the great detriment of dramatic art. There are seventy two classes of musical instruction and only four of declamation. All the available space in the building is occupied by the musical professors and their pupils, so that when a trombone class, or any musical class whatever, is in need of an extra room, it borrows the single one allotted to the four dramatic professors, who are obliged to hold their classes in the entry! This is how dramatic art is treated at the Conservatory. Is it any wonder that under such conditions so few good subjects are found each year? What is needed is to detach the dramatic classes from the present Conservatory building, and to give them a home and a head of their own. M. Ambroise Thomas, the director, is a great musician, without doubt, but his age and training makes him more suitable to preside over a strictly musical school than one where dramatic art has, or should have, equal care with musical instruction. Another reform demanded is the raising of the standard of admission to the declamation classes and the suppression of favoritism in the selection of applicants. Since the theatre has overcome the stupid prejudice that so long hung over it in this country, the number of candidates for dramatic studies has increased yearly, so that now it is impossible to accommodate all who wish to follow the stage as a profession. There is a jury of admission which is supposed to carefully select only those applicants who show a real aptitude for the theatre, but this jury is so "worked" by various influences that the most apt pupils are not always chosen. It is proposed to have two examinations, and it is only after the second trial that candidates will be definitely received. Another improvement which has been under consideration for years is the construction of a new building; but the change is such a needed one that it will probably not be realized for a long while.

* * *

It is a common opinion here that an actor or an actress—and particularly the latter—should not marry, or if they do, that they should select their companion for life within the profession. Public sentiment is very lenient for the irregularities of actresses who are not married, and some critics go so far as to assert that marriage kills art. There are exceptions to this rule, as to all others, and many instances could be cited where actors and actresses marrying outside their ranks have never had reason to regret it, either for their own sake or for their art. On the other hand, marriages within the profession are not always crowned with all the joy desirable. Theresa, the celebrated singer, is the latest illustration of this fact. The gossip of the green room, for the moment, is her application for divorce. Some ten years ago she met M. Donval, who was then playing low comedy at one of the little theatres on the exterior boulevards. She was rich, and he was poor, but his manly beauty (*un beau mâle*, they call him) captivated her and she was bound to marry him. After the marriage they settled down to rural life at Lovueciennes, but Theresa's active temperament could not long endure the solitude of the woods. A few years ago her husband took the management of the Alcazar, and Theresa was the star. Since then the "scenes" have been numerous off the stage. But who is to blame? *Cherchez la (ou les) femmes!*

M. Marais, who was engaged at the Chatelet for Michael Strogoff, and at the Odeon for Coppee's new drama, has suddenly signed an engagement with his old enemy, Koning, manager of the Gymnase. The engagement is for three years at $6,000 a year.—Sarah Bernhardt is to receive $1,500 for each one of her performances at the Porte Saint Martin.—Madame Agar and Mlle. Martin have left the Comedie Francaise, and Mlle. Legault, of the Vaudeville, is about to join the company.—Mlle. Leisinger has cancelled her engagement at the Grand Opera, received six months' pay, and returned to Berlin.—Ristori's Memoirs are soon to be published simultaneously here and at Milan.

STRAPONTIN.

Miss Lillian Lewis.

A STAR CAST.

MISS LILLIAN LEWIS.

Mr. Myron L. Leffingwell, Miss Nelly D. Leffingwell,
Mr. Lawrence Marston, Miss Mattie T. Fox,
Mr. W. J. Dixon, Miss Georgia L. Fox,
Mr. H. Richards, Mr. Stewart Allen,
Mr. Mort McKim, Mr. L. Johnson,
Mr. F. Johnson, Mr. R. Moore.

W. L. ALLEN, Manager; BEN CIRKLE, Representative; E. WOOD, Agent.

REPERTOIRE:

The New Magdalen, L'Article 47, Frou-Frou, Adrienne Lecouvreur, An Unequal Match, Camille, Daniella, Lady of Lyons.

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Will open season of 1887-8 at Olympic Theatre, St. Louis, Mo., week of Sept. 12, 1887. Forty weeks; thirty-three weeks filled. Managers of first-class (high priced) theatres only will address W. L. ALLEN, 3805 Michigan avenue, Chicago.

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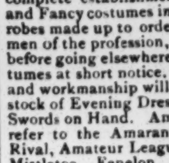

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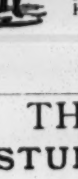

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London News and Gossip.

LONDON, Sept. 15.

America again calls for my distinguished consideration, inasmuch as the principal event I have to chronicle this week deals with the return to London of Your and Our Mary—a matter highly interesting to all good Americans. That Mary's movements are also of considerable interest to play-going England is shown by the fact that the Lyceum was on Saturday night crowded from floor to ceiling with one of the most brilliant and fashionable audiences ever seen even at this brilliant and fashionable house. Among the most brilliant and fashionable of kind friends in front on this auspicious occasion was, of course, THE MIRROR'S Only "Gawain," who had, on the previous Wednesday night, assisted at a dress rehearsal of the play chosen—Mr. W. Shakespeare's right pleasant comedy, The Winter's Tale, to wit. There had we seen the Lovely Creature—Mary—tearing her beautiful tresses, wringing her sweet hands, raving with despair, commanding this one and that one hither and thither, and otherwise suffering—and inflicting the terrors incidental to the rehearsing of so important a play.

Some months ago, you will remember, La Belle Americaine "doubled" the parts of Hermione and Perdita in the above play way down at Nottingham, in the English Midlands, and the result was at the time duly reported to you by me. In many respects the Lyceum cast is considerably better than that given at Nottingham. Moreover, the mounting, thanks to the large stage and increased opportunities, is, of course, immensely superior. Miss Anderson has evidently spared no expense and therefore the production, as a production, is worthy of Irving himself. Greater praise, of course, could not be given in this connection.

* * *

Now, whether it was owing to the fact that the Pit, which, finding that it had been encroached upon by extra stalls, had signified the same with much indignation, and had so upset Miss Anderson, I cannot exactly say; but, whether or no, Mary was in anything but good form in the first two acts. She was most picturesque as Hermione, but she was unequal and jerky, and worse, she took her speeches in terribly slow time, and her associates, not unnaturally, fell into the same error. Hence, tediousness for some time prevailed. But in the great trial scene Mary rose to the occasion, and by her denunciation of the needlessly jealous Leontes, and her appeal to the Oracle, she roused the vast audience to enthusiasm. Her wail of woe and her fall on hearing of the death of little boy Mamillius were most impressive, and so by the time the third act ended the Pit had subsided into approbation, and the rest of the house began to wake up.

Anon Mary proceeded to cast off the maternal mournfulness of the majestic Hermione, and to put on the mirth and maidenly modesty of shepherdess Perdita, and in this character she forthwith won all hearts and carried all before her. Never has she been more charming, never better depicted girlish joy and innocence. Her appearance was, to quote that exaesthetic, O'Wilde, "a poem." Mary's dancing, too, in leading the pastoral revels of Bohemia (that "desert country near the sea," as W. S. hath it) was simply delightful. Altogether her Perdita may be pronounced a fascinating and all but flawless representation, and it is safe to bet that photographs of Mary in this character will be bought by the gross, and don't you forget it.

* * *

The Leontes of Forbes-Robertson was highly popular. Hitherto, I must confess that I have not seen him do much that impressed me, but in this character he is at once dignified, powerful and pathetic. In short, as good a Leontes as could be wished. Young Fuller-Mellish, son of Rose Leclercq (for many years, and still, a sound actress), was entrusted with the difficult character of Florizel. He was handsome, romantic and manly, but frequently fell into wrong emphases, which blurred the author's blank-verse ever and anon. F. H. Macklin repeated his well-considered and cultured representation of King Polixenes, and the best of the remaining male-folk were John Maclean as Camillo, George Warde as Antigonus, W. H. Stephens (an old-time actor of repute) as the Shepherd, Arthur Lewis (husband of Lydia Thompson's daughter, Zeffie Tilbury,) as Cleomenes, and Mary's brother Joe as the Clown. For some reason unaccountable to most folk, Autolycus was given to Charles Collette, a patter-singer and comic of the variety stage kind. He is very good in his own somewhat limited line, but, as may be expected, he is about the last man one would think of choosing for this great drily humorous character. As it happens, however, the part is cut down considerably. In point of fact, the fair manageress has gone in for wholesale mutilation of the author's text.

* * *

Among others who deserve a good word are Sophie Eyre (who as Paulina showed power), Miss Tilbury as Mopsa and Miss Ayrton (wife of Acting-Manager Abud) as Dorcas. The Winter's Tale will doubtless draw big houses for two or three months to come. Mary's next Shakespearean production at the Lyceum will be As You Like It, in which she will of course impersonate Rosalind.

* * *

Fate had evidently made up his (or her) mind to disturb Mary Anderson's serenity on Saturday night, for in addition to the Pit's denunciation of her so largely favoring the Stalls, the said Pit, assisted by the Gallery later on, spotted your Honorable Mr. Buffalo William posing in his lengthy locks and a private box, and thereupon good-humoredly gave off a series of ear-piercing yells and wild Western war-whoops of such intensity that passers-by out on Wellington street, Strand, were said to have quailed visibly, thinking that Red Shirt and Co. were starting out to paint the town red.

* * *

This, however, was nothing to what happened later in the evening. This was after the play. Mary, bearing her blushing honors and applause thick upon, prepared to go home, and to that end deposited her Sweet Self in her own carriage when, lo! her coachman, whether from excitement at his Fair Mistress' triumph or by reason (as some think) of drink, incontinently fell off his box, whereupon Mary's hitherto unfiery and tamed steeds began to bolt and to threaten mischief. Strong hands, however, were forthcoming, and Mary (joyful to relate) was rescued and tenderly placed in an adjacant cab, and so reached home without further adventure. The Overcome Coachman, however, did have further adventure, for he, later, was haled before a police magistrate and would have fared badly but for the intercession of Mary.

* * *

Mrs. Brown Potter has arranged to open in your city with a revised version of Delpit's Mademoiselle de Bressier, which she played at our Gaiety under the title of Civil War. Also, she is having a new play written expressly for her by George R. Sims. 'Twas by reciting Sims' poem, "'Ostler Joe"—as you may remember—that the fair Cora first drew attention unto herself in certain American "society" circles.

* * *

Sorry was I to learn late on Monday night of the death of Sir Charles Young. He had long suffered from a complication of diseases, but when the end did come it came somewhat suddenly. Sir Charles was in his forty eighth year. He had in his time written many plays, but only one of them was really successful. This was Jim the Penman. What is more, this play was the sole successful production at the Haymarket during the rule of Russell and Bashford, who succeeded the Bancrofts.

* * *

The Haymarket, after a long spell of clôture, will reopen to-morrow night, under the direction of Beerbohm Tree, who (for his resistance-piece) will rely on The Red Lamp, which he produced awhile ago at the Comedy. By way of curtain-raiser, Tree will put on a new version of Gringoire, adapted by Walter Besant, the famous novelist, and one Pollock, the editor of a would if it could sort of weakly called the *Saturday Review*. It would seem that collaboration, like misery, makes one acquainted with queer bedfellows. But what the devil should a really able man like Besant do in this galley? I had forgotten. He will, doubtless, have to do the work. Gringoire, you will remember, was played by Lawrence Barrett (*not* Wilson) under the title of The King's Pleasure. At the Haymarket the poor ballad-monger, Gringoire, will be assumed by Manager Tree.

* * *

A coming event which is causing a good deal of interest, principally from the fact that litigation may prevent its coming, is the contemplated revival of Alfred Cellier's comic opera, The Sultan of Mocha, with which the old-time burlesque blonde directress, Lydia Thompson, proposes to commence her management of the Strand Theatre on the 21st inst. Many rows and ructions have already occurred over the matter, by reason of the objections of the composer (Cellier) and his new employer, H. J. Leslie, who is running Cellier's Dorothy at the Prince of Wales'. They want to stop Lydia putting the piece up, although she has acquired the right of doing so from Captain "Dick" Bainbridge, of Manchester, into whose hands the opera fell soon after Cellier first brought it out. It is a very pretty quarrel as it stands, and no one can say which side will win. But Lydia seems to think she has a good case, and I must admit that from what she tells me it certainly looks like it. However, time and her Majesty's law courts will show.

* * *

A few nights ago, Richard Henry's musical mixture, Jubilation, reached its hundredth performance at the Prince of Wales', when Horace Sedger (the lessee of the house and husband of Augustus Harris' sister Nelly) summoned the authors and the composers (Messrs. H. J. Leslie and Ivan Caryll) to a little supper at the Salisbury Club, and there signified his appreciation by shedding souvenirs upon them.

* * *

On Monday night Harriet Jay, author of several plays and novels and sister-in-law to Robert Buchanan, commenced her management of the Novelty Theatre in Lincoln's Inn, by the production of a new comedy drama nailed up by the said Buchanan and entitled The Blue Bells of Scotland. This proved to be something of a play with a purpose, for it dealt largely with the Highland "Crofter" question, which some time ago agitated all and sundry. In the story of the Blue Bells, etc., we are shown a highly-strung, but hard up hero, who is the rightful heir to certain Scotch estates of enormous dimensions; a wrongful owner of the same, called Lord Arranmore, who, after being an absentee landlord for years and allowing all sorts of oppression and evictions to proceed in his name, suddenly appears upon the estates and at once abducts the rightful heir's sister by bearing her aboard his lugger—here called his yacht. He inveigles the pure lassie into a mock marriage; then hands her over to his rascally steward, and then proceeds to Burmah to fight for his Queen. Out here, however, he comes face to face with the heroic Avenger, who has joined the ranks on purpose to hunt the seducer down. The men eventually, after a sharp battle with the local enemy, confront each other in the jungle, just as Terriss meets Cartwright in the new Adelphi success, The Bells of Haslemere; but just as he is about to stab him in combat and under the fifth rib, lo and behold you! the enemy is heard approaching again, and so the would-be Avenger hands the seducer back his sword and they face the foe together. Anon, the wicked lord repents and dies while homeward bound, and the long defrauded Avenger comes into his own again and marries a titled lady to whom the wicked lord was betrothed before he carried off the hero's sister.

* * *

The Blue Bells, etc, had many good points, especially in its comic business and dialogue. Also it had more than one good situation. These, however, were spoilt by a superabundance of ultra-romantic dialogue—too much "Hieland" singing and dancing, a totally unnecessary street-snow scene, several absurd attempts at London realism, and, above all, by utterly bad acting by the heroine (Miss Fortescue, of Garmovle fame) and by the villain (A. Elwood). Henry Neuville and Miss Jay played well; so did the comic people; but their earnestness was all but wasted.

GAWAIN.

The Texas theatrical season opened with a boom in Galveston last Thursday night, when Louise Balfe opened in Dagmar to a fashionable crush only surpassed by Booth, Bernhardt and Patti of last season. The star and play received a great ovation. Miss Balfe is more than duplicating her Lone Star triumphs of last season. The press heralded her as the greatest theatrical favorite in Texas. Miss Balfe will open the season for some twenty-five theatres in the State, including the elegant new Opera House at El Paso, when special trains will be run. Henry Greenwall and Son, the Texas theatrical magnates, are conducting the tour, and of an extended Southern season the first six weeks will be played between the Mississippi delta and the Rio Grande.

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Mr. John Hazelrigg may be said to add an interest and attractiveness which are really essential to the play.—*Pittsburg Leader.*

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John Hazelrigg, the leading man of the Welby company, is a nephew of Ex-Governor Lane of Indiana. The Hazelrigg family are very wealthy and have a town in this State named for them.—*Fort Wayne Gazette.*

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Gossip of the Town.

Joseph J Sullivan will appear in The Black Thorn at Tony Pastor's next week.

Henry E Abbey has engaged Helene Hastreiter for the Gerster Concert company.

It would seem as though a battalion of Spies were being engaged for Held by the Enemy.

Z zo is reported to have played to over $4 000 last week at the Third Avenue Theatre.

Lila Vane has been engaged for ingenue parts with Clara Morris, who opens her season on Oct. 17

Abbey. Schoeffel amd Grau have secured the first floor of No. 1212 Broadway and will move in on Saturday.

Frank Mayo played last week at the Bush Street Theatre, San Francisco, in The Royal Guard, to about $6 000.

A. M. Palmer has purchased the American rights to Cecil Raleigh and R. C. Carton's drama, The Pointsman.

W. D. Stone has been engaged to wrestle with the part of the Roman Army in Photos in support of Alice Harrison.

The Arabian Nights has proven such a popular success at the Standard Theatre that it will be continued there indefinitely.

With the end of its engagement at the Windsor Theatre on Saturday night, the Two Roads company closed its season for the purpose, it is said, of organizing.

Arrangements are going forward for a metropolitan engagement of Frank Daniels in Little Puck. It is whispered that the Bijou Opera House is the objective point.

Ruth McCann, a pretty and promising Ohio girl, who made a hit in the West and South last year in Only a Farmer's Daughter, will probably be engaged the coming season in one of Harry Miner's companies.

Frank A. Lane, who makes the rescue in real water in the representation of A Dark Secret at the Academy of Music, boasts that there is one actor in the profession at the present moment who gets seven baths a week.

Charles Overton will take the part of Louis Percival in the Jim the Penman company No 1, opening at Buffalo next Monday night, while H. M. Pitt resumes that role in the home company, opening at the Madison Square Theatre next Monday night.

Viola Allen and Frederic de Belleville proved veritable surprises in the leading roles of Hoodman Blind at the People's Theatre last week, and people were turned away at every performance. The representatives of Jack Yeulett and Nance were as strongly artistic as any that have ever been given.

Since leaving this city the Still Alarm management has arranged for a season of four weeks at McVicker's Theatre, Chicago, in December, and of two weeks at Cincinnati. Sydney Drew has been engaged for the role of Willie Manley, and will assume the part on Oct 10, while Lizzie Hudson will assume the role of Eleanor this (Thursday) evening.

In the event of the success of Baron Rudolph in New York, George S Knight will play the piece in London, opening on May 1, 888, having secured the English rights to the comedy from Bronson Howard, who had protected them. If he goes, Mr Knight will remain abroad until after the Presidential election.

Tony Pastor has re-engaged Little Tich, the great success of the present season. The wonder will go to England in October, and return in time for Mr Pastor's next annual tour. Mr Pastor's Fall tour has been highly successful, standing room only being the rule and not the exception. But something akin to this is printed in THE MIRROR half a-dozen times every season.

The Great Pink Pearl has succeeded beyond expectation at the Lyceum Theatre. The audiences last Thursday, Friday and Saturday nights were the largest three houses, so far as money was concerned, that the house had ever held, and that of Saturday night was the largest ever seen in the theatre. The play will run for only six weeks, however, and then go on tour of the principal cities.

The preparations for the production of She at Niblo's Garden are going quietly forward, although no engagements have been made as yet with the exception of F F Mackay for the role of Holly. Estimates from different scenic artists in connection with the production have been taken, and the regular artists of Niblo's and the Lyceum Theatre are now at work on some of the scenes. Al. Hayman, one of the proprietors is expected to arrive from San Francisco about Oct 20 and the date of the production has been fixed for the latter part of that month. Ben Teal left San Francisco on Tuesday last direct for New York, having signed a contract to superintend the production here under the direction of the author, William H. Gillette On the same day on which the piece is produced at Niblo's a special company of fifty people will present the play in another city.

Dramas Appropriated by Play-Pirates.

(Published for the information of resident managers who desire to avoid infringements.

After Dark,	My Partner,
Arrah-na Pogue,	Michael Strogoff,
Bertha, the Sewing-Machine Girl.	Monte Cristo,
Bon,	Mountain Pink,
Big Bonanza,	Nobody's Claim,
Bound to Succeed,	Only a Woman's Heart,
Confusion,	Only a Farmer's Daughter,
Colonel Sellers,	Our Boarding-House,
Colleen Bawn,	Our Boarding-School,
Davy Crockett.	Passion's Slave,
Divorce,	Prisoner for Life,
Dewdrop,	Queen's Evidence,
Danicheffs,	Queena,
Eileen Oge,	Rosedale,
Esmeralda,	Romany Rye,
Fedora,	Streets of New York,
Fogg's Ferry,	The Phœnix,
Fun on the Bristol.	Two Orphans,
40,	The Vigilantes,
Fate,	The Flirt,
Galley Slave,	The Danites,
Hazel Kirke,	The Silver King,
Held by the Enemy,	The Old Homestead,
Hearts of Oak,	The Banker's Daughter,
Inshavogue,	The Black Crook,
Jim the Penman,	The Wages of Sin,
Joshua Whitcomb,	The Private Secretary,
Jacquine,	The Planter's Wife,
Kentuck,	The Pavements of Paris,
Lights o' London,	Taken from Life,
Long Strike,	The Guv'nor,
Little Em'ly,	The World,
Lost in London,	The Octoroon,
Lynwood,	The Martyr,
May Blossom,	Under the Gaslight,
Messenger from Jarvis Section,	Uncle Dan'l,
M'liss,	Van the Virginian,
	Woman Against Woman,
	Young Miss Winthrop,
	Zip.

Those possessing information as to the unauthorized production of other copyrighted plays are cordially invited to add to this list, and the same invitation is extended to those who may be able to add to the list below.

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